



Fans Take 'Look Inside' Communion's Folk Implosion
SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 10 1996

EMI's Mamonas On Loose In Brazil

■ BY ENOR PAIANO

SÃO PAULO, Brazil—Mamonas Assassinas, a zany, irreverent rock act from this city, are slaying the Brazilian market with their self-titled debut.

Since its release on EMI-Odeon Brazil last July, "Mamonas Assassinas" has sold more than 1.6 million



MAMONAS ASSASINAS

copies—a record for a debut album, according to Manoel Cando, president of Brazilian recording industry trade group Associação Brasileira Dos Produtores de Discos.

Noting that platinum awards are handed out in Brazil for sales of 250,000 units, Camero adds that mil-

(Continued on page 72)

Horn's Verve Set Is Good Eatin'

■ BY BILL HOLLAND

WASHINGTON, D.C.—Last spring, Shirley Horn came up with a tasty al-



HORN

bum concept—recording the follow-up album to her Grammy-nominated "I Love You Paris" at her house, with plenty of good food and music, in a re-

(Continued on page 72)

A&M Uplifted By Sting's 'Falling'

■ BY MELINDA NEWMAN

NEW YORK—Sounding like the schoolteacher he once was, Sting describes the meaning behind the title of his new A&M album, "Mercury Falling": "It's a phrase that I find laden with symbolic relevance. It means so many things. Mercury is a metal, a liquid, an element, a planet. It's an astrological symbol, an astronomical thing. You know, Mercury is the god of theft and commerce. He's the messenger, too. He's quite a complex character, this Mercury. As am I."

The material on the March 12 release is similarly rife with different interpretations: musically divergent and lyrically ambiguous. But as his seventh solo outing, it epitomizes Sting's artistic depth and continual ability to surprise.

"Mercurial is probably a good de-

scription of this record in that it's everywhere, and you can't quite pin it down in terms of its references and its musical styles," says Sting.

Indeed, the album veers from the



STING



country stylings of "I'm So Happy I Can't Stop Crying" and "Lithium Sunset," to a lilting bossa nova beat on "La

BILLBOARD EXCLUSIVE

Belle Dame Sans Regrets," to soulful seasonings on "You Still Touch Me."

Five Labels Going For The Olympic Gold Genre-Based Albums Boast World-Class Talent

■ BY JOHN LANNERT

Organizers of the 1996 Summer Olympic Games are hoping to attract



GILL

new fans to the world-renowned sporting event through an ambitious five-album project that boasts some of the biggest recording stars and producers in contemporary music.

The individual albums are expect-

ed to be released between April and June on five labels in the following musical categories: pop/R&B (LaFace), country (MCA/Nashville),



Latin (EMI Latin), classical (Sony Classical), and jazz (DMX). The albums will also be made available for purchase as a boxed set via a toll-free telephone number and at the Olympic Games, set to run

July 19-Aug. 4 in Atlanta.

Among the best-known participants in the projects are John Williams, Boyz II Men, Kenny



WILLIAMS

"Babyface" Edmonds, Vince Gill, Gloria Estefan, Emilio Estefan Jr., Plácido Domingo, Trisha Yearwood, Luther Vandross, R. Kelly, Vanessa Williams, Julio Iglesias, Willie Nelson

(Continued on page 18)

Britpop Acts On Invasion Alert

■ BY CRAIG ROSEN

LOS ANGELES—It may be premature to call this a full-scale British re-invasion, but the current



EVERYTHING BUT THE GIRL



BUSH

success of three diverse British acts in America could help open the door for a number of other U.K. acts now waiting in the wings.

This week, Oasis' second Eple album, "(What's The Story) Morning

(Continued on page 88)

Twain Leads Juno Nominees

■ BY LARRY LeBLANC

TORONTO—With seven nominations in 37 categories, Mercury



MORISSETTE



TWAIN

Records' Shania Twain leads the pack of Juno Award nominees for the 25th anniversary Juno Awards, which will

(Continued on page 12)

TALL COOL ONES
Lounge, Surf and Exotica
TALL COOL ONES
SEE PAGE 21

0 09281 02552

The best
design
[free]

Award winning graphic design
is FREE with every cassette
and CD manufacturing package
from Disc Makers.

DISC MAKERS
Call today for your free 1996 catalog
1-800-468-9353
609-663-9030; fax 609-661-3458
http://www.discmakers.com





108 SHOWS

2,068,500 PEOPLE

12,000,000 RECORDS SOLD

BRIT AWARD

GOLDEN GLOBE

ACADEMY AWARD®

POLAR MUSIC PRIZE

ASCAP SONGWRITER OF THE YEAR

BMI MOST PLAYED SONG "CAN YOU FEEL THE LOVE TONIGHT"

PERFORMANCE MAGAZINE TOUR OF THE YEAR

CBE (COMMANDER OF THE BRITISH EMPIRE)

POLYGRAM CONGRATULATES ELTON JOHN FOR HIS SUPERLATIVE ACHIEVEMENTS IN 1995.

rocket

PolyGram

ISLAND
COLUMBIA

China, Japan Face Possible Trade Action

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. government and record industry negotiators have again failed to convince China's government to shut down more of its 36 CD factories, most of which are said to be pressing pirate goods, and open market access to Western artists.

Meanwhile, U.S. Trade Representative Mickey Kantor is threatening to use World Trade Organization powers to make Japan provide copyright protection for pre-1971 U.S. recordings. A formal announcement was expected this week, according to several sources.

Three U.S. senators returned Jan. 21 from a trip to Beijing that involved broad discussion of U.S.-China relations. In their talks with Chinese trade ministers and Vice Premier Zhu Rongji, Sens. Dianne Feinstein,

D-Calif., Sam Nunn, D-Ga., and John Chafee, D-Ohio, raised the topic of piracy and their concerns about the failure of the Chinese government to implement its year-old trade agreement with the U.S.

The lawmakers once again forwarded assurances that if the Chinese government closed the pirate CD plants and reopened the legitimate businesses, Western record companies would then seek to enter into joint ventures with Chinese companies, guaranteeing that at least part of the production capacity of the plants would be filled.

The offer was rejected by Chinese officials, according to Jay Berman, chairman/CEO of the Recording Industry Assn. of America.

The proposal, according to Berman, "was not anything that hasn't happened in other places when

(Continued on page 47)

MTV Asia Goes Full Time India Channel To Focus On Local Programming

■ BY MIKE LEVIN

HONG KONG—MTV Asia's launch of 24-hour programming in India is seen as a vital move for the music channel, as it strives to find its place within Asia's booming youth-entertainment industry.

The new signal is being delivered via local cable operators; it started late last month as a feed from MTV's English-language southern beam, which covers Southeast Asia. Its programming—ranging from two to four hours a day—is also distributed in Thailand, Singa-

pore, South Korea, and the Philippines through cable TV and in Indonesia and Sri Lanka on terrestrial TV. A northern, 24-hour, Mandarin-language signal is beamed into Taiwan.

The Jan. 25 move to 24-hour broadcasting in India terminates MTV's three-hour-daily distribution deal with local state channel Doordarshan, although MTV plans to help develop local programming for its partner in the future.

So far, MTV has an office only in Bombay, but local GM Chandni Sahgal will open offices in Calcutta, Delhi, and

Bangalore within the next few months. Executives and VJs are on a 11-city tour to promote the channel and find programming sources. It has also signed advertising deals with Levi Strauss (India), Coca-Cola, Pepsi, and local electronics companies BPL.

The India move is important because the country, which has a population of 850 million, is the fastest-growing and least-regulated broadcast market in Asia. "The two years we were off the air was too long," says MTV Asia president Peter Jamieson. "It's been a real challenge coming back, marrying Western wisdom with Indian practicality."

Equally important is the introduction of locally produced programming. MTV's Indian schedule will aim for 80% domestic music video programming, which will be created by its own staff, primarily Hindi pop shows but also including material from other Southeast Asian countries. The rest will comprise international artists whose music is rapidly gaining popularity among middle-class youth.

MTV Asia communications director Linda Stiles says there are no immediate plans to use Hindi film music, which has been a huge success for other TV channels. "The feedback we've had from young people is that they can get film music on other channels and that they want something different from us," Stiles says. "This is our goal, to create something unique."

India-specific programming from MTV is expected to start Saturday 3/3.



Happy Together. Rhinoceros and HighTone Records executives socialize after signing an agreement naming Rhino distributor of all HighTone catalog and new releases. Pictured, from left, are Colleen Anderson, product manager, Rhinoceros; Keith Ahnara, VP of sales, Rhinoceros; Daniel Anderson, director of marketing and promotion, HighTone; Bruce Bromberg, co-founder, HighTone; Richard Foss, president, Rhinoceros; Larry Sloven, co-founder, HighTone; and Antone DeSantis, national field sales manager, Rhinoceros.

Sandford-Waller Named Billboard R&B Chart Mgr.

Theda Sandford-Waller has been named R&B chart manager at Billboard and chart director for special publication R&B Airplay Monitor.

She began her new duties Jan. 30 and is based in Billboard's New York office.

Most recently, Sandford-Waller was music director at Atlanta's WYNN. Prior to joining WYNN, she was event marketing coordinator at heritage R&B station WBLS New York.

Before joining Sandford-Waller worked at R&B WILD Boston, where her duties included programming assistant and special projects. While attending Tufts University in Boston, she

served as GM and PD of campus station WMFO, where she also hosted jazz, world music, and R&B shows.

In addition to her chart duties, Sandford-Waller will write the Rhythm Section column for Billboard and the R&B Rhythms column for R&B Airplay Monitor. She will report to Billboard director of charts Geoff Mayfield and Airplay Monitor editor Sean Ross.

"Theda Sandford-Waller brings us the enthusiasm of a music lover and the perspective of a music programmer, along with the attention to detail that this position requires," says Mayfield. "At WYNN, she had to learn new terrain quickly and did so well enough to become a nominee for a Billboard/Airplay Monitor editor award."

Sandford-Waller succeeds Suzanne Bagatell, who has moved to Los Angeles to be senior director of urban marketing at Uni Distribution.

PHYLIS TARK

Virgin Sows A Digital Garden Firm Bows With Nonmusic CD-ROM

■ BY DOUGLAS REECE

LOS ANGELES—With the launch of its newly created multimedia imprint, Digital Garden, Virgin Records is upping its stake in multimedia by releasing nonmusic and music titles.

The imprint, headed by Virgin's VP of multimedia Cynthia Scharf, is affiliated only with Virgin Records, and not with the autonomous Virgin Interactive or Virgin Video & Vision, both of which are dedicated multimedia companies.

Digital Garden will release its first product, a CD-ROM game titled "P.A.W.S.," in April.

The imprint, featuring Automated Wagging System, features whimsical dog-related games and a "cannine simulator," in which the player controls the actions of a dog roaming through its backyard. The game is targeted toward

5- to 8-year-olds.

According to Sexton, Digital Garden plans to release music-related multimedia product, but decided to release "P.A.W.S." based on the game's success in the European market and the strength of the product.

"Virgin is a cutting-edge and innovative company, and when we find cutting-edge and innovative product, the fact that it's not a music title doesn't make that much of a difference," says Sexton.

Though Digital Garden licensed "P.A.W.S." from developer Organa Software, Sexton says that the imprint may develop its own titles.

(Continued on page 18)



digital garden

Imago Links With Koch Int'l Deal Marks Re-Entry Into Market

■ BY CHRIS MORRIS

LOS ANGELES—Moving to the independent side, Imago Records has signed an exclusive national distribution deal with Fort Washington, N.Y.-based wholesaler Koch International.

The relationship kicks off officially Feb. 20, when Imago releases "The Sin Sessions," a new album by Dread Zeppelin, the comic act formerly with I.R.S. Records, and "Meet Me At The Fair," a set by the Boston-based alternative band the Push Stars.

The releases will mark Imago's re-entry into the marketplace after a long hiatus following the end of its joint-venture relationship with BMG in late 1994. At that time, it was said that Imago president Terry Ellis, who launched the company in January 1991, was seeking other major-label financing.

However, Ellis says the label is proceeding as a self-financed independent entity. "When we came out of the BMG situation," Ellis says, "I didn't want to completely avoid all of the possibilities, and certainly once I began to look around, I became more acutely aware that independent distribution in this country is now a very viable alternative again. That became a very attractive way for me to go."

"When we made the deal with BMG, Imago was set up as a major label," Ellis continues. "And I have to say that it

wasn't a situation that I was very comfortable in. We had six artists who sold 100,000 units on their first album, and that should be good. But in a major-label situation, where you have large overhead, it's just not enough. The situation that I'm comfortable in is one where I can do what I do best, which is to find young acts and to develop their careers."

Ellis is full of praise for Koch, one of the biggest indie distributors in the U.S.

"I think what they've done is very exciting," he says. "They've got 30 salesmen, they've got a state-of-the-art distribution center out on Long Island that's just gorgeous, and all the computer information that their labels could want. And they've done all of that without having a top 200 Billboard album. The first one they ever had was the Edwyn Collins record [the 1995 Bar/None release "Gorgeous George"]."

Imago, which formally signed an agreement with Jan. 1, joins a label roster that includes such acts as Bar/None, Cooking Vinyl, CTI, Knitting Factory, Mint Fresh, Muse, Razor & Tie, Red House, Righteous Babe, Smithsonian Folkways, Sugar Hill, and Thelma Houston.

The distributor's president, Michael Koch, says, "We view [Imago] as the first major-label deflection that's going independent again, and it has real potential."

(Continued on page 39)

Sparrow's Hearn Named Prez/CEO Of EMI Christian

■ BY DEBORAH EVANS PRICE

NASHVILLE—Sparrow Communications Group president Bill Hearn has been named president/CEO of EMI Christian Music president/CEO Jim Ffield. Former CBS chairman Billy Ray Hearn (Bill Hearn's father) will continue with EMI.

Hearn, 51, has worked at EMI since 1978 and was elevated to his new role as the first official CEO in his new role as to replace Sparrow senior VP Peter York to the position of president of Sparrow Communications Group. Hearn has worked at EMI for 19 years that a member of the Hearn family has not been at the helm of the Sparrow label.

Billy Ray Hearn founded Sparrow in 1978 and sold the company to EMI in 1992. In the fall of 1994 EMI purchased Star Song Communications Group and the following January announced the creation of EMI Christian Music Group as the umbrella company encompassing the Sparrow and Star Song labels. EMI Christian Music Publishing (which merged the Spar-



HEARN

YORK

(Continued on page 18)



Do you know the whole story?

*Lisa Loeb
& Nine Stories*



Tails

The Debut Album

After just one single...

Album Certified Gold Approaching Platinum

Current Worldwide Sales Over One Million

Platinum In Canada

Gold In Japan

"Do You Sleep?"

Single Sales Over 250,000

BDS spins 42,372

8 Weeks Stress Rotation on MTV

3 Weeks in MTV's Top 20 Countdown

New Single, "Taffy,"

Now Building on Radio and MTV

Worldwide Tour Continuing

Throughout the Year

This One



72CK-KHS-06C8

GET IT

© 1995 Warner Bros. Records Inc. All Rights Reserved. Reproduction in whole or in part without permission is prohibited. Photo: [unreadable]

Enchanted forest.

george duke:

Muir Woods Suite

(42-46122)

"...north of San Francisco grows an ancient forest known as Muir Woods. It is a celebration not only of Muir Woods, but of all forests throughout the world." — George Duke

This new album from the Grammy-winning keyboardist was recorded live at the Montreux Music Festival, and features Duke joined by three other virtuosic jazz players — Stanley Clarke, Paulinho DaCosta and Chester Thompson — along with an 83-piece symphony orchestra.

Bridging the worlds of jazz and classical music, and described by Duke as "the most difficult piece of music I've ever written," *Muir Woods Suite* is an ambitious composition and a remarkably lyrical and adventurous album.

Musicians:

George Duke, piano

Stanley Clarke, bass

Chester Thompson, drums

Paulinho DaCosta, percussion

and L'Orchestre National de Lille,

Ettore Stratta, Conductor

Produced, Orchestrated and Arranged by George Duke

Recorded at the Montreux Music Festival, Montreux, Switzerland, July 5-7, 1993.
Live concert produced by Claude Nobs, Herb Cohen and Quincy Jones.

Management: Consolidated Productions, Los Angeles

<http://www.wb jazz.com>



©1996 Warner Bros. Records Inc.

copyrighted material

RCA VICTOR

GRATEFULLY ACKNOWLEDGES
THE EXTRAORDINARY VISION
OF

DAVID PACK

CONCEIVER, ARRANGER
AND
PRODUCER
OF

THE SONGS OF WEST SIDE STORY



**AS A LOVING TRIBUTE TO HIS FRIEND
AND MUSICAL MENTOR, LEONARD BERNSTEIN**

Through David's efforts, a portion of the proceeds from this recording will go to
The NARAS Foundation, Inc., The Leonard Bernstein Education Through the
Arts Fund, Inc. & The Bernstein Center for Education in Nashville.

Management: Jeff Wald Entertainment
Kelly Newby

© 1987 RCA Victor

THE SONGS OF WEST SIDE STORY

ALL 4 ONE

PATTI AUSTIN

TEVIN CAMPBELL

NATALIE COLE

PHIL COLLINS

CHICK COREA &
THE ELEKTRIC BAND

DEF JEF

SHEILA E

BRUCE HORNSBY

JAMES INGRAM

THE JERKY BOYS

PATTI LABELLE

LITTLE RICHARD

KENNY LOGGINS

LISA "LEFT EYE" LOPES
OF TLC

MICHAEL McDONALD

DAVID PACK

PAUL RODRIGUEZ

SALT 'N' PEPA

SELENA

BRIAN SETZER

STEVE VAI

MERVYN WARREN

WYNNONA

TRISHA YEARWOOD



J · U · L · I · O

La Carretera

Grammy®-Nominated

Best Latin Pop Performance



*A New Way To Your Heart
From The World's Most Romantic Star*

*Congratulations, Julio
Sony Music International*

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Trauma's No Doubt Keeps Faith Latest Set Shines With Shades Of Ska

■ BY CARRIE BORZILLO

LOS ANGELES—While it may appear that No Doubt is just another band to come out of nowhere and hit it big with a catchy modern rock song ("Just A Girl"), the Orange County, Calif.-bred, ska-influenced outfit has actually been paving the way for this breakthrough success for eight years.

The band's latest album, "Tragic Kingdom" on Trauma/Interscope, reached No. 1 on Heatseekers for the week ending Jan. 27. The following week, No Doubt became Heatseekers Impact Artists when "Tragic Kingdom" broke into the top half of The Billboard 200 with a 27-position move to No. 59.

This week, the album, released Oct. 10, 1995, is No. 70 on The Billboard 200; it has sold more than 57,000 units to date, according to SoundScan.

"People can't get enough of [the ska] sound. They're hungry for it," says Hugh Jones, marketing manag-

er of the three Cellophane Square stores in the Seattle area.

Meanwhile, "Just A Girl" is No. 13 on Modern Rock Tracks and No. 53



on Hot 100 Singles this week.

"This record has no burn," says Aaron Axelien, assistant music director at modern rock KITS (Live 105) San Francisco. "It's increasing in mo-

mentum. Just when you think it's peaking, it increases in sales again. We're spiking 'Spiderwebs' now, which is equally as strong as 'Just A Girl.'"

"Spiderwebs," the second single

from the album, has not officially been serviced to radio yet.

There was much more involved in bringing No Doubt to the masses, however, than one long-lasting song.

The band, which is booked by Mitch Okmick at MOB, has toured relentlessly in the past eight years, traveling as far out of Southern California as its members could afford.

Since the release of "Tragic Kingdom," the band has been on the Warped tour, which is sponsored by

(Continued on page 59)



Folk Implosion's Success 'Natural' For Communion

LOS ANGELES—In the wake of the success of the Folk Implosion's track "Natural One," Communion Records has released a self-titled EP from the band and expects to put out its new full-length album this summer.

The modern rock, album rock, and top 40 exposure of "Natural One," which was culled from London Records' "Kids" soundtrack, has also drawn fans to the Folk Implosion's 1995 full-length Communion debut, "Take A Look Inside," which is experiencing a sales surge. According to SoundScan, "Take A Look Inside" has sold more than 9,300 units to date.

The success of "Natural One" has

also brought the Lou Barlow-led band to the attention of major labels,



such as London and Columbia. However, indie rock mainstay Barlow, (Continued on page 15)

'Led Zeppelin IV' No. 4 Best Seller

■ BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin's untitled fourth album, released in 1971, moved into position as the fourth best-selling album of all time in January certification from the Recording Industry Assn. of America.

The Zeppelin opus, usually referred to as "Led Zeppelin IV," was certified for sales of 16 million units. The Atlantic album, which contains the radio perennial "Stairway To Heaven" and other heavy metal classics, now trails Michael Jackson's "Thriller" (1982, 24 million), the Eagles' "Their Greatest Hits 1971-1975" (1976, 22 million), and Fleetwood Mac's "Rumours" (1977, 17 million) on the all-time list.

Hotote & the Blowfish's "Cracked Rear View," certified at 12 million in January, is also in August company: The South Carolina group's Atlantic album

now ranks in the top five debut albums of all time. It follows "Boston" (1976, 15 million), Guns N' Roses' "Appetite For Destruction" (1987, 13 million), Meat Loaf's "Bat Out Of Hell" (1977, 12 million), and



HOTOTE & THE BLOWFISH

"Whitney Houston" (1985, 12 million). AC/DC's 1980 A&R hard rocker "Back In Black" charged to the 12 million sales mark, while saxophonist Kenny G's 1992 Arista set "Breathless" topped the 10 million plateau, where it stands as the best-selling instrumental disc of all time.

TLC's "CrazySexyCool" remained

unstoppable in January: The 1994 LaFace/Arista album became the first album by a female group to attain sales of 8 million.

Mariah Carey enjoyed a big month:



LEO ZEPPELIN

Her 1995 Columbia album "Daydream" topped 6 million, while 1993's "Music Box" vaulted over the 9 million mark. Carey's hit single "One Sweet Day," featuring Boyz II Men, joined "Fantasy" at double-platinum; she is now the first female artist to collect two multiplatinum singles.

(Continued on page 17)



Hail To The Presidents. Columbia Records' the Presidents Of The United States of America display the platinum award for their self-titled album. The band has been nominated for a Grammy and has just released its latest single, "Peaches." Shown, from left, are Staci Slater, band manager; Michele Anthony, executive VP, Sony Music Entertainment; band members Jason Finn and Chris Ballew; Don Jenner, president, Columbia Records; band member Dave Dedder; Josh Sarubin, director, A&R, Columbia Records; and Leah Reid, product manager, Columbia Records.

GEORGE WINSTON FOREST

Grammy® nominated Best New Age Album of 1995

Watch for his new record,
Plays Vince Guaraldi coming this spring



WINDHAM HILL
RECORDS

©1996 Windham Hill Records

Garth Brooks, The Eagles Fly Away With The AMAs

■ BY CRAIG ROSEN

LOS ANGELES—The Eagles and Garth Brooks led the pack at the 23rd annual American Music Awards. Each took three awards, but Brooks took home only two.

In one of the evening's few dramatic moments, the country superstar refused to accept the trophy for artist of the year.

At the event, held Jan. 30 at the Shrine Auditorium here, the Eagles took home trophies for favorite pop/rock band, duo, or group and for favorite pop/rock album for its Geffen reunion album, "Hell Freezes Over."

Brooks picked up the award for favorite male country artist for his fifth consecutive year, while his Capitol Nashville best-of collection, "The Hits," was named favorite

country album.

However, Brooks left the award for favorite artist of the year—a new award—on the podium, saying, "With all due respect to the people who voted, I'm gonna leave this award right here."

Backstage, Brooks said he felt *Hotel* & *Blues* deserved the award, because the band's Atlantic album, "Cracked Rear View," one of the best-selling albums of the year, helped retailers survive a particularly tough period.

Hotel, which was nominated in four categories, did not go home empty-handed, however. The band won the favorite new artist category over Alanis Morissette and Blues Traveler.

Other multiple winners included Mariah Carey, Boyz II Men, and

(Continued on page 79)

Producer/Label-Owner Thiele Dies Diversity Was Hallmark Of Industry Vet

■ BY JIM MACNIE

NEW YORK—Bob Thiele looked frail and proud when he was given a lifetime achievement award by Impulse! at a Village Vanguard soiree here last autumn. The well-regarded record producer and entrepreneur had reason to be both, as he had been point man for the acclaimed Impulse! Records sound. Suffering from ill health for the past seven months, Thiele, 73, died Jan. 30 of kidney failure at New York's Roosevelt Hospital.

Thiele's career covered a wide range of musical territory, and the sheer amount of music for which he was responsible is immense.

He was the zealot who convinced the initially dubious Coral Records to release Buddy Holly's "That'll Be The Day," providing the Lubbock, Texas, bandleader with his first hit and pop music with one of its seminal artists.

Thiele also helped John Coltrane

record some of jazz's most powerful improvisations.

Diversity was Thiele's hallmark. Over the course of his career, he made records with Buddy Hackett, Jack Kerouac, Mickey Mantle, and through the manipulation of

tape, Spiro Agnew. Born in the Shoreham section of Brooklyn, N.Y., in 1922, the teenage Thiele was introduced to jazz and the blues by forays into Greenwich Village, including the historic Cafe Society club. He ran the Sunday afternoon jam sessions at Kelly's Stable on 52nd Street and, with a linotype printer, published a local magazine titled *Jazz*.

His addition to music brought him to radio, where an hour-long weekly show on WJLN New York made him a

hero to jazz fans. Thiele started his first label, Signature, when he was a high school senior. The label's debut release was by pianist Art Hodes.

Dates with trumpeter Yank Lawson, Pee Wee Russell, and Eddie Condon followed. Coleman Hawkins' recording of George and Ira Gershwin's "The Man I Love" brought the label its earliest acclaim and commercial success.

When Thiele began working at Decca in 1952, he learned the power of being affiliated with a major company. Placed in charge of Decca subsidiary Coral, he had a string of pop masters with the McGuire Sisters ("Goodnight, Sweetheart, Goodnight" and "Picnic"), Lawrence Welk ("Oh Happy Day"), and Teresa Brewer ("Till I Waltz Again With You").

In "What A Wonderful World," his 1994 autobiography by Bob Golden, Thiele recalls how he was rewarded for his work. "At Coral Records, and

(Continued on page 80)

Jerky Boys File Suit Against Their Labels, Former Associate

NEW YORK—The Jerky Boys, the platinum phone pranksters, are involved in a bitter dispute with their labels, Detonator Records and Select Records, and a former associate, Louie Gatunas.

In an action filed Jan. 11 here in New York State Supreme Court, John Brennan and Kamal Ahmed, aka the Jerky Boys, allege that Gatunas and Detonator breached their fiduciary duties to the duo and conspired to defraud them of royalties.

Brennan and Ahmed further charge that Select violated an agreement to pay them a \$75,000 advance for the delivery of master recordings. Brennan and Ahmed charge Gatunas with misrepresenting himself as a member of the Jerky Boys on the group's contracts, even though he never performed on the Jerky Boys' records.

Under their contract with Detonator and Select, the Jerky Boys released two

platinum-certified comedy albums: their self-titled debut in 1993 and "The Jerky Boys 2" in 1994. Both feature Brennan and Ahmed making humorous prank telephone calls.

Gatunas had previously sued Select and the Jerky Boys in a separate action that was settled out of court, according to Jerky Boys attorney Brian Caplan of New York law firm Goodkind, Labaton, Budoff & Suchman. As a result of the previous suit, the current complaint by the Jerky Boys is filed as a "cross claim," according to Caplan.

Brennan and Ahmed seek damages totaling nearly \$4.5 million in their various causes of action against the defendants. No trial date has been set.

Representatives from Select had no comment, and representatives from Detonator were unavailable for comment at press time.

PAUL VERNA



White On Top. Bryan White stopped by Billboard's Los Angeles offices to show off his Heatsseekers No. 1 debut. The shirt commemorates White's self-titled *Asylum* debut album reaching No. 1 on the Heatsseekers chart for the weeks ending Jan. 6 and Jan. 13. (Photo: Howard Waggner/BPA)

Hootie & Co. Sue Calif. Man Suit Cites Plans To Sell Masters

■ BY CHRIS MORRIS

LOS ANGELES—The members of Hootie & the Blowfish and their manager have used a California man in federal court here, claiming that he plans to sell "counterfeit masters" of the group's independently released EPs to the foreign market.

The suit was filed in U.S. District Court in L.A. Jan. 30 by Fishco Inc., a corporate entity formed in 1991 by the members of Hootie—singer Darius Rucker, guitarist Mark Bryan, bassist Dean Felter, and drummer Jim Sonefeld—and manager Rusty Harmon. Named as defendant is a Beverly Hills, Calif.-based individual named Haim Mizrahi.

The suit claims that Mizrahi is infringing upon its copyrights. The group seeks an injunction against the marketing and reproduction of its

masters, the return of the masters and impoundment of any copies, any profits derived from the sale of unauthorized Hootie recordings, and unspecified statutory damages.

Hootie & the Blowfish is one of the most popular young acts of recent years. In January, the group's 1994 Atlantic Records bow, "Cracked Rear View," was certified for sales of 12 million units (see story, page 11).

The 15 recordings at issue in the lawsuit are contained on the EP "Kootchypop" (1993) and the cassettes "Time" (1992) and "Hootie & the Blowfish" (1994), which were independently recorded and released by the South Carolina quartet. The cassettes were sold at the band's shows, while "Kootchypop" was independently distributed by Davie, Fla.-based wholesaler Rock Bottom.

(Continued on page 29)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Andrea Ganis is promoted to executive VP, promotion, for Atlantic Records in New York. She was senior VP, promotion.

Craig Lambert is appointed senior VP at Epic Records in New York. He was executive VP at Elektra Entertainment Group.

Helen Murphy is promoted to senior VP, investor relations, for PolyGram International at Sony Music, mergers and acquisitions, for PolyGram Holding in New York. She was treasurer and senior VP, corporate finance, for PolyGram Holding.

Elektra Entertainment Group in New York appoints Beth Jacobson VP of press and artist development and Beth Patterson VP of business affairs. They were, respectively, senior director of press and artist development and senior director of business affairs.

Lionel Ridenour is promoted to VP, R&B promotion, at Arista



GANIS



LAMBERT



MURPHY



JACOBSON

Records in New York. He was senior director of R&B promotion.

Mike Bernardo is promoted to VP of urban promotion at Mercury Records in New York. She was senior director of promotion.

H.O.L.A. Records in New York appoints Michael Greenspan chief financial officer. He was director of financial planning and analysis for Alliance Entertainment.

Nat Rew is promoted to VP/GM at Pandisco/Streetbeat in Miami. He was GM.

Lava Records appoints Andrew

Karp A&R representative in New York and Kevin Weaver A&R, soundtracks, in Los Angeles. They were, respectively, national promotion coordinator and A&R coordinator for Atlantic Records.

EMI Records in New York appoints Etiole Shapiro national director, AC promotion; Hillary Siskind manager of publicity; and John Van Loken manager of college marketing. They were, respectively, senior coordinator, AC promotion; college tour publicist; and department assistant.

American Recordings in Burbank, Calif., names Todd Sievers director of alternative promotion. He was manager of national college promotion.

Paul Ryan is appointed director of Troubadour Records in Vancouver. He was tour manager for the 1995 Ruff! publishing concert tour.

Raffi Rhinehart. Hanna Bote is named senior director of media relations, West Coast, for BMI in Los Angeles. She was senior director, national publicity, for EMI Records.

RELATED FIRMS. Marc P. Shore is appointed chairman of the board, president, and CEO of Shorewood Packaging Corp. in New York. He was president and vice chairman.

Stan Barrow is named chief information officer for Arbitron in New York. He was a senior software engineer at Lotus Development.

Michael Robertson is appointed director of marketing for SRO Management and Ardent Records in Toronto. She was director of publicity for A&M/Island/Motown Records Canada.



He never raised his voice or clenched his fist in anger.
He just wrote the song "Alabama."

JOHN COLTRANE. Share his feelings on Impulse!

Act on Impulse!



WB's Los Lobos Look To Get A 'Head'

Soundtracks Among Band's Projects

■ BY MOIRA MCCORMICK

It's been four years since Los Lobos released their last studio album of original material, the critically lauded "Kiko." But neither the acclaimed Mexican-American roots rock combo nor its label, Warner Bros., expresses concern over the possibility of lost momentum when the long-awaited follow-up, "Colossal Head," hits stores March 19.

For one, says Warner Bros. product manager David Kim, "The band's toured constantly and done a lot of live material over the last four years, so they've maintained their visibility." Los Lobos' film credits since 1992 include "Mi Vida Loca" and "Desperado." Currently, they're wrapping up work on the Keira Reeves movie "Feeling Minnesota," due in April. The band also contributed songs to tribute albums for Johnny Thunders, Richard Thompson, and Doc Pomus.

In addition to the band's two-disc 1993 retrospective, "Just Another Band From East L.A. A Collection," Los Lobos' recent involvement in the sentimental songster Dado Hidalgo and drummer/guitarist/songwriter Louie Perez released a well-received side project under the moniker the Latin



LOS LOBOS

Playboys in 1994. Plus, Los Lobos' first children's album, "Papa's Dream" (featuring a duet with legendary Chicano musician Lalo Guerrero for Warner Bros. joint venture Music for Little People), is up for a 1993 Grammy for best musical album for children.

Perez says the band's consistently crammed schedule, "you couldn't drive even a small car in the cracks between 'Kiko' and what we're doing now."

The band and label are hoping to make a splash at triple-A radio, a format that didn't officially exist in 1992, but appears to be tailor-made for the Los Lobos' eclectic selection. "If triple-A had come into its own in '92, 'Kiko' would probably have done better," says Kim. At 254,000 copies, according to SoundScan, "Kiko" is the third-biggest seller among

Los Lobos' half-dozen recordings on Slash/Warner Bros., including the double-platinum soundtrack to the film "La Bamba," whose title track gave Los Lobos a No. 1 single in 1987.

"Kiko," whose success was reflected in part by an MTV Video Music breakthrough award for "Kiko And The Laverne Moon," was an introspective, atmospheric, at times, surreal album. Perez characterizes "Colossal Head"—which, like "Kiko," was produced by Mitchell Froom and engineered by Chad Blake (with John Pateras)—as "a fun record, with lots of good grooves and a little bit of experimentation. We had a great time making this record."

(Continued on next page)



Horsepower. The members of A&M Records group 16 Horsepower meet with executives from Warner/Chappell Music. Publishing after a show in Los Angeles. Shown, from left, are Kenny MacPherson, senior VP of Warner/Chappell; band members Kevin Soli and Jean-Yves Tosti; Shari Spass, senior director of creative for Warner/Chappell; band member David Eugene Edwards; Amy Berg, Shive Stewart Management; and Rick Shoemaker, president of Warner/Chappell.

Matador And Atlantic Say Adios; Garth Says No Thanks To AMA Award

AUDIOS: After three years together, Matador and Atlantic have dissolved their joint venture, in which Atlantic produced, marketed, and distributed a number of Matador releases.

According to Gerard Cosloy, who owns Matador with Chris Lombardi, the partnership had simply "gone as far as it could go." In somewhat elliptical terms, he further explains, "I got to the point in the relationship where we were bleaker over footwear. We like high heels and they like pointy toes, and those don't look so good together." On the plus side, Cosloy says he learned a great deal during the course of the association, which saw Atlantic investing in Matador but never assuming any ownership of the label. "It's not just the money that was great, but the time and attention Atlantic gave us was great," he says. "The whole thing is very valuable."

A statement issued by the Atlantic Group basically reiterates Cosloy's feelings of goodwill, saying the split was "jointly decided" upon.

Among the artists whose releases Matador had funneled through Atlantic were Liz Phair, the Fall, Bettie Serveert, To La Tongo, Pizzicato Five, and Moonshake.

The majority of Matador's releases continued to go through such indie or indie-style distributors as Alternative Distribution Alliance, Caroline, Dutch East Asia Trading Co., and Matador's own distribution. "Even while we were taking Atlantic's money, even while we were very dependent on Atlantic, we were working on our own ability to distribute to non-ant-pop," says Cosloy. Matador distributes such labels as PFC Crypt, Teen Beat, and Still Broke.

Although both parties had nothing but good things to say about each other, no doubt several factors played into the parting of the ways. Many Atlantic staffers who initially worked for Matador to the label are no longer there. Additionally, Superchick considered not Matador's phum axis and ripe to go through Atlantic, returned to Merge Records, which is owned by the band. It's also possible that the deal was not as financially beneficial to either side as had been planned. Of Matador's top-selling albums, the only Atlantic-distributed release was Phair's "Whip-Smart."

Cosloy says that Matador is in discussions with several major labels about a new deal. "I'd say it's possible, even probably, that we'll link with someone else." However, he stresses that, like the Atlantic deal, any new distribution pact would remain nonexclusive.

LEND AN EAR: Thirty Ear Records has linked with Henry Rollins to distribute his 2.13.63. The imprint, which includes spoken word and music artists, had previously placed projects individually. The first batch of releases, coming March 19, will comprise five releases, including projects from Hubert Selby Jr., Chris Haskett, Exene Cervenka, and the Matthew Shipp Quartet. Among the other

artists with new releases coming out in 1996 are T.V. Smith, Wesley Willis, Alan Vega, Zevu, and Charles Gayle. The deal does not include releases by the Rollins Band.

THIS AND THAT: Keith Richards, who has been recording a number of Jamson artists, is in discussions with Chris Blackwell about placing some of the acts on Island. Jamaica, the company's Kingston-based reggae label... Ellen DeGeneres will host the Grammy Awards, which will air Feb. 28 on CBS. In other Grammy news, NARAS and Sony Music have joined forces to release "1968 Grammy Nominees," a compilation album featuring songs by many of the artists in the running for those gold statuettes.



by Melinda Newman



THOUGHTS AND DEEDS: The big question on people's minds when Garth Brooks refused to accept the artist of the year award at the American Music Awards Jan. 29 was, "What is he thinking?"

Given that he had not toured in 1995 and his only album released during the eligibility period was a greatest-hits collection with no new material, it's easy to believe Brooks when he says, "I didn't even consider ourselves in the running [for the award]. I felt bad when my name was called. I felt embarrassed. We didn't have the hall of fame award, which was given for the first time this year, differs in his mind from the genre-specific awards. "In the country department, you feel grateful that someone thinks you're near the top of your field, but this overall thing, I just couldn't agree with it."

Brooks, who we've all seen at pop country album and top country music artist, says the artist of the year award, which was given for the first time this year, differs in his mind from the genre-specific awards. "In the country department, you feel grateful that someone thinks you're near the top of your field, but this overall thing, I just couldn't agree with it."

Brooks, who had not talked with show producer Dick Clark by press time, believes the recipient of the artist of the year award should have his name engraved on a trophy with past honorees. But instead of the winner taking the prize home, the award would stay at the A&M headquarters. Clark told The Los Angeles Times that Brooks' artist of the year award will be placed in the A&M's archives.

Backstage, Brooks said he believed Hootie & the Blowfish had received the award. "An old folks' he'd had with retailers who said Hootie & Co. had saved them."

And how Hootie & the Blowfish feel about Brooks' gesture? "We think it was a very nice thing for Garth Brooks to do," says band spokesman Mark Zenow. "We've flattered that he would make remarks like that, and it shows that he's a genuinely nice guy."

Do we think artists should make a habit of refusing awards that they don't feel they deserve? Not necessarily, but you gotta admit, it was a refreshing change of pace.

Former AMC's Mark Eitzel Finds 'Silver Lining' On WB

■ BY DAVID SPARGUE

NEW YORK—Mark Eitzel has been called one of America's great underappreciated songwriters, but the former leader of American Music Club has little reason for such hype. He insists he's merely "a sad crooner with no chin."

As proven by his studio solo bow, "60 Watt Silver Lining," which Warner Bros. will release March 19, the former description is significantly more accurate. Still, the previously inconceivable image of Eitzel as crooner is unmistakable in the album's smoky balladizing.

"The legacy of American Music Club is there, but I think there's a very clear demarcation here," says Warner Bros. product manager Peter Rauh. "What Mark is doing now is so much more approachable than I think we're bound to find an audience that's older than that might not have been comfortable with the darker side of AMC."

Not that "60 Watt Silver Lining" (which will be released through Virgin in European territories) is upbeat. As evidenced by such songs as "The Wild Side" and the overblown "Sinner's Intenders" (which Eitzel wrote about a now-deceased misologist he befriended over the course of a decade's imbibing), the songs on the record are still more at home exploring the darker recesses of existence than tossing off easily grasped ditties. He's cognizant that his latest effort is his most accessible, but

"I didn't set out to make a Chet Baker jazz record, but I guess that's how it turned out," says Eitzel. "It just felt so freeing not to be told I had to rock that I ended up writing some songs."



MARK EITZEL

The record's more muted tones are fully redeemed from the often harrowing mood swings that marked American Music Club's 10-year career. Although critically acclaimed, none of the band's seven albums (the last two of which were released on Reprise/Warner Bros.) made an impact on the American charts, a situation that, Rauh says, was addressed "from the ground up."

"It's a classic case of simply getting the word out," Rauh continues. "We're obviously relying on press support early on so that there will be a body of work out there by the time the album is released."

In addition, Warner will be aggressively promote "60 Watt Silver Lining" at retail, with special attention given to listening posts and other in-store tools. "They have a core audience that's always been there to buy every American Music Club record," says Dave Swanson, manager of Cleveland's Reprise store. "Those people know [Eitzel's] name and will probably buy this right away. It's a matter of adding to that cult following."

Besides capitalizing on Eitzel's status

(Continued on page 14)

Rykodisc's Escovedo Rocks

Austin Singer/Songwriter Defies Pigeonholing

■ BY CHRIS MORRIS

LOS ANGELES—Austin, Texas-based Alejandro Escovedo—whose first album for Salern, Mass.-based Rykodisc, "With These Hands," will be released March 19—has been pigeonholed artistically, according to Rykodisc marketing director John Hammond.

"He's Austin's best singer/songwriter," Hammond says, "and there are a lot of people who don't know about the guy. They don't know what a rock 'n' roller he is. They don't know his band [the Nuns] opened for the last Sex Pistols show."

Escovedo's rocking side—lured in groups like the Nuns, the Austin-based cow-punk unit Rank & File, and the True Believers—comes to the fore on such new numbers as "Put You Down" and "Giddy Up, My Nuns."

The album, produced by Bonnie Raitt's guitarist Stephen Bruton, also features "Nickel And A Spoon," a string-laden

composition in the manner of "Thirteen Women," Escovedo's last album on Austin indie Watermelon Records. He also shows his Latin music roots on the title track, a percussion-heavy homage to his father that features other members of his illustrious musical family.

But it was Escovedo's rock roots that led him to Rykodisc, the singer/songwriter/pianist who works in the [Rykodisc] marketing department. He's a fellow Faces and Mott The Hoople fan. So we started trading tapes, and we just developed a relationship through that.

"When [Escovedo] presented it to [Creative] came out, [Bruton] presented it to [War-

ner], and they weren't quite sure," says Escovedo. "They kept saying, 'Well, we like it, but we're not quite sure how you fit into the label.'"

But in 1994, Rykodisc released "Hard Rock," which compiled material by the True Believers, a hard-rocking band Escovedo led with his brother Javier. "When the True Believers thing finally came about, I think it all made sense to them at that point," Escovedo says.

"We just called him on his tour bus," whose original songs are published by Mayasheila Music (BMI)—enlisted some notable collaborators. Jennifer Warnes joins backup on the track "Giddy Up," harmonica player Mickey Raphael appears on two numbers; and Raphael's boss, Willie Nelson, takes a featured role on "Nickel And A Spoon."

"We just called him on his tour bus," Escovedo says of Nelson. "He said, 'When do you need me, man?' We told him, and he came down. He spent the better part of an evening down there, and he is a real gem. He was recording at his old Baldwin amp and his old guitar with the hole in it, 'Trigger.' He sat down and played and played and played. The greatest treat is Escovedo, however, was probably the presence of his family on the title cut."

"The thing was just a freak," he says. "We were in Calabasas [outside of L.A.] and we were recording at this place called Castle Oaks... In walks my brother [percussionist Pete] out of nowhere, man, and my two nephews. They had been mixing Pete's album upstairs all week; it was their last day. And my sister-in-law Janita was there."

"And [Escovedo's niece] Sheila [E.] came up and says she wants to play drums on the record. It was a little late for that, but I said, 'Bring your percussion and stuff and we'll do something.' Before you know it, this semi pulls up, and they unload her whole rig. The whole family, it was amazing. It was amazing."

To promote "With These Hands," Escovedo—who is managed by Tim Neece and booked by Brad Madison of Marginal Music in San Francisco—will be "touring, touring, and touring" in either a solo or opening capacity, according to Hammond.

For radio, Rykodisc will go to Triple-A and "Put You Down" Hammond adds.

"We also want to go to AOR with 'Put You Down' or 'Giddy Up' as main. That's a slower build. That isn't something we need to accomplish within two weeks of the album release."

The company may also work "Nickel And A Spoon" at progressive country and Americana outlets, Hammond says. Escovedo's long history of touring will be key to promoting the record.

"We need to tell the story here, so we do need a video bit that we're doing," Hammond says. "We'll also do a newly produced interview CD for radio programmers... We'll do a sampler CD with interview segments that I'm doing with [Triple-A KGRN Austin PD] Jody Denberg and we're licensing a lot of ad tracks to flesh out the music side of the story as well."

Beyond the solo act, Rykodisc will also be promoting an album by Escovedo's hard rock band Black Snake. "We just hand over a record; it's called 'The Pawnshop Hours,'" Escovedo says. "But I'll probably take a while before it's released."

Former School Of Fish Member Clayton-Felt Solos On A&M

■ BY CATHERINE APPELFELO OLSON

WASHINGTON, D.C.—Former School Of Fish front man Josh Clayton-Felt is swimming solo with a newfound joie de vivre and a new label, A & M Records, which is readying a no-holds-barred campaign to introduce him as a solo artist.

After making a splash with its first album and single, "Three Strange Days," School Of Fish veered into choppy waters, largely because Clayton-Felt and hand co-founder Michael Ward found themselves moving in diverging musical directions. Although Clayton-Felt says the two got along better now than ever, he is basking in his musical freedom.

"I'm really trying to follow my own creative voice as much as I can," he says. "Mike and I both had a lot to learn from each other. He came from a much bigger record place, and I came from a more melodic sense. With our first record, we wrote the whole thing together. But on the second record, we never even sat in the same room to write, and I felt if there was a third, we wouldn't even be speaking the same language."

It isn't surprising, then, that

Clayton-Felt's album, "Inarticulate Nature Boy," which hits stores March 19, has a more buoyant base than the School Of Fish sound. First single "Window," a swirling journey into the subconscious, will be accompanied appropriately by a surrealistic-style video that Clayton-Felt traveled to New York, Prague, and New Delhi, India, to film.

The album's roots date back to when Clayton-Felt was touring in support of School Of Fish's second album. He began writing music on his own and recorded it at his Los Angeles home using an old 8-track and a menagerie of instruments—including a gold Gretsch drum kit and an old Wuritzer piano—that he picked up and taught himself to play along the way.

"I started writing like crazy," he says. "Suddenly I didn't feel any pressure to write in a certain vein (Continued on page 44)

WB'S LOS LOBOS LOOK TO GET A 'HEAD'

(Continued from preceding page)

"It's like 'Kiko's' after eggs," says Kim. "It has a party atmosphere." Brawny, bluesy rock 'n' roll dominates the disc, which is laced with idiosyncratic Los Lobos touches throughout.

Pérez says that because of the band's hectic schedule, the album was essentially written in the studio. The group normally takes a month or two to prepare for recording. "I pulled some real late nights trying to get things together for the next day," he says. "But I think the record sounds kind of effortless, not like that was done in a hurry."

Guest musician Pete Thomas of the Attractions kept time on "Colossal Head," joining regular Lobos Pérez, Hidalgo, vocalist/guitarist Cesar Rosas, bassist Conrad Lozano, and saxman Steve Berlin. Other guest performers included singer Mito Hatori of Cibo Matto and percussionist Efrain Turo. He's (renowned percussionist) Alex Acuña's neighbor," says Pérez. "Can you imagine what that block's like?"

The Hidalgo/Pérez cut "Mía Y Mía" (More And More) is the first single and video. "It's in colé, which is the Chicano word for 'slang,'" Pérez notes. "It's Spanglish—it goes in and out of Spanish and English."

"The promotion staff felt that 'Mía Y Mía' is the best rock track the Lobos have done in a long time," says Kim. "Some triple-A stations may find it too aggressive for their format and may go with one of the mellower tracks, like 'Everybody Loves A Train.' Can't Stop The Rain" or "Little Japan." College and alternative stations are being serviced with the double album, while album rock outlets will get the single first."

"Colossal Head" is as inspired and dynamic a set of performances as any we'll play on the station all year. It's like the last and what these three down to a handful to go in rotation."

Along with radio, Warner Bros. is diligently working the press. "With Los Lobos, publicity and press have always played an important role," says

Kim. "Their audience is literate, educated, and diverse."

Pérez says that upon the album's release, the band will do "what amounts to a promotional tour which we've never done anything like. We're gonna do [concerts], but they might be in strange, unexpected places."

"The band wants to do unusual venues and events," says Kim. "For instance, they'd like to play one wedding. The album art for 'Colossal Head' features a classic toy robot, so they might play a toy store. They're up and ready to do new things—they want to be more adventurous on this release, and we want to support them on that." A traditional full-scale tour will follow the promotional jaunt later in the spring, according to Pérez.

"When you're marketing a band like Los Lobos, you have to attack on multiple fronts," Kim says. "They're not purely single-, tour-, or press-driven artists—we hope to make an impact through a combination of all three. Our advertising is focusing on their critical acclaim. That's a big selling point. Most of the advertising will be print, he says, "maybe with cable buys on VH1, A&E, other upscale-demos outlets."

Los Lobos' profile should be mixed further, Kim notes, by a pair of PBS appearances on "Austin City Limits," due to air around the release of the album, and as the subject of a documentary that will probably air in August.

However, despite its near-universal acclaim, the 2-decades-old-and-counting Los Lobos has yet to rack up a gold record (not counting "La Bamba"). Still, says Kim, label commitment to Los Lobos is solid. "Warner Bros. loves this band," he says. "They've always been cutting edge in terms of artists—they're the kind of band Warner Bros. has built its reputation on."

"Colossal Head" is the first Los Lobos album for which Warner Bros. has international distribution rights. Worldwide distribution outside of the U.S. was previously handled by London Records under the terms of the Shash/Warner Bros. partnership, which ended its contractual end last year.

South by southwest

SSWM

music + media

MARCH 13-17, 1996

AUSTIN CONVENTION CENTER

AUSTIN, TEXAS

ten years

A WARNING

ten years

The Tenth Annual SSWM Music and Media Conference will draw 5000 music and media industry professionals from around the world to Austin, Texas, for three days of panel discussions, workshops and demo pitches and four nights of music, featuring over 500 showcasing acts. Call for info on the SSWM Multimedia Festival and the SSWM Film Festival.

REGISTRATION RATES & DEADLINES:

Prescheduled by February 12, 1996 - \$350; Walkup Rate - \$395

FOR MORE INFORMATION: write SSWM, Box 4999, Austin, TX 78748

TEL 512/487-7979; FAX 512/451-0754

E-mail: 7262.2465 @compuserve.com; compuserve.com go save

Call 1-800-848-8990 for more information about CampSesva.

Check out our World Wide Web site at <http://sswm.com/sswm/>

CHRONICLE

KARL

CELAS

Microsoft

Billboard's International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!



Billboard

Over 3,000 listings in 18 countries worldwide lets you reach record company executives...research music publishers...find a wholesaler or distributor...get in touch with Latin Music radio stations in the U.S. and Puerto Rico...locate clubs, latin talent and their managers and agents...and much more!

The International Latin Music Buyer's Guide is a vital business tool for anyone involved in the Latin Music marketplace. To order your copy call toll-free 1-800-344-7119 or 1-800-223-7524. In NJ 908-363-4156. In NY 212-536-5174. Or send check for \$60 plus \$5 shipping & handling (\$12 for international orders) with this ad to: Billboard Directories, Dept. BDD33075, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BOLD3016

Artists & Music

SPARROW'S HEARN NAMED PRESIDENT/CEO OF EMI CHRISTIAN

(Continued from page 4)

row and Star Song publishing entities), and the newly created Chordant Distribution.

In his new position, York will report to Bill Hearn, who in turn reports directly to Fife.

The senior Hearn underwent double coronary bypass surgery last November. In a prepared statement, Fife said that he understands Billy Ray Hearn's "decision to reduce his level of involvement in the business" and that he is happy Hearn is staying on as chairman of EMI Christian Music Group.

Fife also said Bill Hearn was the natural successor as CEO of EMI Christian Music Group because of his "outstanding record as a music executive and his lifelong commitment to Christian music."

Though Bill Hearn reports that his father is in good health and will continue to be a vital part of the company, he admits that his father's hospital stay last fall spurred some of the

recent changes. "I think that all along we had to look realistically, as a group, at a succession plan for Billy Ray," Bill Hearn says. "He certainly didn't want to run the day-to-day operations of EMI Christian Music Group forever. So we knew it was going to be reality. However, we didn't plan on it quite as soon. I think his surgery in November, along with the fact that I felt confident that I was ready to handle the day-to-day operations of EMI CMG, was a sign that we should consider moving a little quicker."

York began his association with Sparrow as a guitarist/songwriter/producer who worked with many Sparrow artists. "Billy Ray and I worked together for years. Before I came to Sparrow, I played on his records. Then he brought me in 11 years ago to work at Sparrow and has treated me as part of the family," York says. "As a player, I interacted with a lot of labels, and there was always one guy who was—more than anything

else—excited about the music...I've always recognized that in Billy Ray. So the notion of coming to work for a company that was run by a musician who understood artists is the thing that drew me to Sparrow."

During his 11 years with the company, York worked in the publishing and A&R departments and in credited with signing and developing some of Sparrow's top acts, including Steven Curtis Chapman, Margaret Becker, Susan Ashton, and Out Of The Grey. Bill Hearn says it was a pleasure to name York as his successor at Sparrow. "I couldn't be more proud," he says. "Yes, it is the first time in 19 years a Hearn has not been in that position, but no better abides to fill that [slot] than Peter York with his dedicated service. There are a lot of similarities between Billy Ray and Peter. They are both music and incredible artist A&R people. I think, in essence, Sparrow has come full circle."

DIGITAL GARDEN

(Continued from page 4)

Previously released domestically for the Macintosh platform by New York-based Voyager Co., "P.A.W.S." will now be released by Digital Garden as a hybrid PC/Macintosh disc that accommodates both formats.

Secton says Virgin was primed for the new endeavor by the successful release of its multimedia projects with the Rolling Stones: the "Voodoo Lounge" CD-ROM and the "Stripped" enhanced CD (Billboard, Oct. 21, 1995).

"I think that [Virgin] had already decided that this was an area that we could not be involved in," says Secton. "Any entertainment company [must] be involved in multimedia, because record companies are no longer just record companies. They are entertainment companies, and they have to be prepared to be involved in every aspect of media."

Tom McGrew, VP of sales and marketing at Cema Distribution, says that while Digital Garden releases will be distributed by Cema's traditional national account groups, which will be called on by the company's sales staff, the company will also hire software manufacturer representatives to promote the title to software retailers.

"Best Buy and Musicland are accounts we know and have a relationship with," he says. "On the flip side, with accounts that we don't know, we will use manufacturers' representatives who are familiar with those accounts."

Josh Warner, a multimedia consultant for Virgin Records, says Virgin will aggressively market "P.A.W.S.," using an 800 information line, channel promotions with key accounts such as Best Buy and Software, Etc., and an Internet promotion that will post notices in online areas geared to dog lovers, parenting groups, and education buyers.

"On the marketing side, Virgin will be doing a lot of innovative things that the software industry is going to look at," says Warner.

"Compared to regular software publishers, Virgin has a better understanding of straight entertainment product, because they have been in this business for a relatively long time."

amusement business TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Setlist	Gross	Attendance	Performer
CARL & SORIN HALL & BATES	For Axes Lafayette, Conn.	Jan. 21-23, 27	\$554,819 \$154,039 / 1,543	26,796 17,106	Pop/Rock
BOB SEGER STEVE NICHOL	The Pyramid Memphis	Jan. 27	\$504,170 \$26,170	15,940 self	Mid-South Concerts
MC MC THE POOR	The Pyramid Memphis	Jan. 17	\$356,962 \$24,361 / 510	16,483 self	Mid-South Concerts
GEORGE STRAT TEAR CLARK	Rose Arena Long Beach, Calif.	Jan. 18	\$352,466 \$22	16,398 self	Warner Enterprises
GUY CLARK LIFE OF ADAM	Cumtun in Worcester, Mass.	Jan. 25	\$260,780 \$20	16,825 self	De La Co.
SANTANA WAX	Arrowhead Pond Anaheim, Calif.	Dec. 30	\$251,140 \$40,521 / 571	12,789 self	Norlander Organization
GUY CLARK LIFE OF ADAM	ConEdison Spectrum Philadelphia	Jan. 23	\$213,330 \$27.50	16,828 self	Electric Factory Concerts
MC MC THE POOR	ThunderDome St. Petersburg, Fla.	Jan. 26	\$203,474 \$16,521 / 50	12,983 25,900	Cellar Door
GEORGE STRAT TEAR CLARK	The Caspades Lafayette, La.	Jan. 27	\$181,170 \$27.50	12,475 self	Warner Enterprises
ALAN JACKSON WAX & BATES	Baltimore Arena Baltimore	Jan. 27	\$178,225 \$25	12,175 self	Monaco's Prods Orchestra Concerts

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Bookings should be submitted to: Marie Ratelli, Executive, Phone (615) 321-4255, Fax (615) 321-1575. For research information and pricing, call Marie Ratelli, (615) 321-4295.

NEW YORK: Having penned pop hits for the likes of Taylor Dayne ("Don't Rush Me"), Alisa ("Too Turned On"), and Joyce Lawrence ("Notin' My Love Can Fix"), New York-based singer/songwriter Alex Forbes is ready to make his mark as a recording artist and performer. The 31-year-old Forbes has jammed with some of the most successful acts in the music business. He's written material and played on the project as well. Forbes—who studied with the late Joe Puma and has collaborated with Cyndi Lauper—casts a sweet, powerful solo and a fair writing hook. He's got a few inspired compositions including "Crossing The Iddies," "We're Still Here," and "Slowly Surely"—all of which blur the lines between folk, rock, and pop. Forbes also displays a refreshing, accurate reading of Purple Heart. He's got a lot to offer. For more on Alex's Experience, listen! *Not Roodling*. Besides tracking the album (*title*), just "Floating Around In The Unspoken Ether" to the attention of their friends in the music business, Forbes says he's got a few other projects in the air, in which they will perform either as a duo or with a full band. Forbes also plans to do the road with a portable PA system, playing solo gigs in locations where her album has generated interest. Viscenti sums up Forber's style as "psychedelic country rock," adding that he's "a little bit like a cross between a folk singer and a rock and roll, a mature singer/songwriter to emerge on the scene." "I'm for all brands (whose members) are 19 years old and can express where that's coming from, but I'm in my 30s and I'm not going to talk about the same things as a younger person," she says. "I'm not going to be in my 30s and I'm in my contemplative phase."

Call 212-893-8554 or Alex@Alex.com. **PAUL VERNER**

CHARLOTTE, N.C.: Charlotte quartet **Labyrinth** went about as things a little differently than most forming a year and a half ago. The band wrote, recorded and self-released its CD, "Unfused," on its own label, Ultra Deep, before it played any live gigs together. "I knew people would take us more seriously if we had a CD out," says band member and guitarist **Chris Pappas**. "It was a good idea, but after having us, we also gained that it's possible could buy one without having us." **Chris Pappas** says, "That's true. We're not sure if it's worth the cost, but it's worth it. Contrary to it, 'Unfused'—a textured swirling collection of dreamy pop underscored by a fluid rhythmic section and molten blasts of guitar chorals—has gotten plenty of attention. It has garnered airplay on numerous North Carolina college radio stations, including WNCN at the University of North Carolina, Chapel Hill; WKXD, Duke University; Durham; and WQFS, University of North Carolina-Greensboro. The band has also received play on stations at the University of Southern California and the University of Pennsylvania in Penn State, Washington State and the University of Wisconsin.

Labyrinth is currently touring the Midwest and has just played on WXII Chicago and KHEY Minneapolis. So far, the albums has sold more than 500 units. The group, which also includes guitarist **Taylor Short**, drummer **John Cates**, and bassist/vocalist **Aidan Roth**, nabbed two major awards in last year's music poll conducted by Charlotte's Creative Loafing magazine. The results were named **Labyrinth** as the "Best New Group" and **Unfused** as the "Best New CD." Contact the band at 704-388-6011 or ultraultra.com.

KEN JENSEN

DALLAS: Diablo! Solo has one small goal to accomplish this year: Get attention. After the failure of its second independent CD, that goal is becoming a reality: more radio stations add its music to the playlist. According to guitarist Brannon Brewer, that includes Dallas' KTXQ and KNON and Fort Worth college station KTCU. Brewer attributes the CD's success to the band's maturity, although only six members separated its first release, "Found," and "Ramblin'" (both on the Old Nation Records label). "We've matured in our approach to the music," he says. "There's always some sort of basic guitar and bass line, and then everybody feeds in rhythm from that point." While touring has been limited for the band, Brewer says the members (who also include Steve Burke, formerly of the Texas-based, basic; and newest member Keith Thoresen, drums) are getting ready to take "Ramblin'" on the road in April and are looking at releasing its own singles around town at such clubs as Galaxy Club, Treese, and Club Clearview; the band has been asked to open for Penance. The band's approach, according to Brewer, comes from Diablo being a "straight-ahead rock band.... We've all been exposed to different kinds of music over the years, but we've all come to a point where, but we've all come to [that] with some Social Distortion and some Sex Pistols." Brewer says Diablo's SD's sudden exposure to media, club owners, fans, and labels is exactly what the band is shooting for in its quest to get signed. "It's a good thing, and we're very happy about it. But no one should ever be completely surprised by it," he says. —*Tommy Keck*

FORDE S

PAUL V.B.

(Continued from page 11)

The Whitney Houston-led soundtrack "Waiting To Exhale" (Arista) topped 4 million. She thus becomes the first female vocalist featured on two soundtracks with more than quadruple-platinum sales. Arista's 1992 soundtrack for "The Body"

Country comedian Jeff Foxworthy becomes the first comic with two multi-platinum albums: His 1995 Warner Bros. release "Games Rednecks Play" went double-platinum in January, joining 1994's "You Might Be A Redneck If..." at that sales level. Rap duo Tha Dogg Pound (Death Row/Interscope) and rockers Collective Soul (Atlantic) and Edie Brickell & the New Bohemians (Geffen) all pulled in their first multiplatinum discs.

The Dogg Pound also made its platinum bow in January; the act was joined on the list of first-time million-sellers by singer/songwriter Joan Osborne (Blue Gorilla/Mercury), English modern rock act Oasis (Epic), pop-rockers the Rembrandts (Atlantic), and alternative quartet Foo Fighters (Roswell/Capitol).

Alabama's RCA album "In Pictures" became the group's 18th gold album, helping the act maintain its position as the country group with the most gold discs.

First-time gold album award recipients include rappers Nas (Columbia), Genius/GZA (Geffen), Thug Life (Interscope), and Eightball & M.J.G. (Suave House/Relativity); country singer Bryan White (A&M); modern rock acts Rancid (Epitaph), Deep Blue Something (Interscope), Seven Mary Three (Mammoth/Atlantic), and Korn (Epic); and contemporary Christian vocalist Kent Henry (Hosanna! Music/Integrity).

L.L. Cool J wrapped up his first platinum single for his collaboration with Boyz II Men, "Hey Lover" (R&B/PolyGram), while Everything But The Girl (Atlantic) and 3T (Epic/MJG) corralled their first gold singles.

A complete list of January RIAA certifications follows:

MULTI-ATOMIC ALUMINUM

LAZARUS, *"The Zeppelins Fly"*, Atlantic, 11 million.
MC BRIDE, *"Back In Black"*, Arista, 12 million.
MC BRIDE AND THE BLUESMEN, *"Cracked New Vows"*, Atlantic, 12 million.
KERRY G, *"Intoxication"*, Arista, 11 million.
MARSHY CARAY, *"White Lies"*, Columbia, 9 million.
THE T-NEEZEYS, *"No Lie"*, Los Angeles, 9 million.
THE THREE CROWS, *"Sagittarius & Everything After"*, 5 million.
MARSHY CARAY, *"Daydream"*, Columbia, 6 million.
EMILIO ANDERSON, *"History Part 1: Present And Future—A Story of a Dreamer and a Dream"*, 6 million.
MIKE JAGGS, *"Mid Process Over"*, Geffen, 6 million.
ALANIS MORISSETTE, *"Savage Love (Lullaby)"*, Mercury, 5 million.
THE THUNDERBOLT, *"The"*, A&M, 4 million.
CRASHTEST DUMMIES, *"Everybody Likes to Extinguish It, So Why C'n't We?"*, Island, 4 million.
VERONICA CLARK, *"enormous"*, *"Waiting To Exhale"*, 4 million.
BRUNO MARS, *"The Lazy Song"*, Atlantic, 4 million.
**WINDUP PUMPKINS, *"Shine Your Eyes"*, Virgin, 4 million.
THE WINDUP PUMPKINS, *"I'm a Freak"*, *"Take The Whole Damn World"*, RCA, 3 million.
SEAN, *"Soul"*, 3 million, 3 million.
BUSH, *"Stricken Stone"*, Interscope, 3 million.
VERONICA CLARK, *"enormous"*, *"Human Nature"*, Atlantic, 3 million.
EDIE BRICKBELL AND *"The New Debarment"*, *"Singing To Rubber Lungs At The Shore"*, Geffen, 3 million.
THE WINDUP PUMPKINS, *"The Consequence"*, Capitol, 2 million.
THE DOGG POUND, *"Dogg Style"*, Death Row/Interscope, 2 million.
ANDY JACKSON, *"Greatest Hits Collection"*, Arista Nashville, 2 million.
R. KELLY, *"R. Kelly"*, Jive, 2 million.
JEFF FORTWARTER, *"Crunchy Crunches Play"*, Warner Bros., 2 million.**

PLATINUM FILMS

Alice in Chains, "Alice in Chains," Columbia, its fourth.
 The Dug Picked, "Dug Picked," Death Row/Interscope, its
 first.
 Arista Jackson, "Greatest Hits Collection," Arista/Nation, its
 fifth.
 Green Day, "Insomniac," Reprise, its second.
 Various artists, soundtrack, "Koolhaas Komiks," TVT Records.
 Melissa Etheridge, "Your Little Secret," Island, her fifth.
 Jon Osborne, "Rethink," EMI/Globe/Mercury, her first.
 R. Kelly, "R. Kelly," Jive, his third.
 Metal Mulisha, "Welcome To The Neighborhood," MCA, his
 third.
 Madonna, "Something To Remember," Maverick, her 13th.
 Short, "Shorty The Plug," Jive, its fourth.
 Oasis, "What's The Story? Morning Glory," EMI, its first.
 Renaissance, "Lil' Electras," their first.
 Foo Fighters, "The Foo Fighters," Raw/Capitol, their first.
 Vince Gill, "Savonius," MCA, his seventh.
 L.L. Cool J., "Mr. Smith," Def Jam, his fifth.

GOLD ALBUMS

Allen to China, "All in China," Columbia, in fourth.
The Deep Dream, "Deep Dream," Dances from Intercourse, in
 Allen Jackson, "Greatest Hits Collection," Arista Nashville, in
 Kent Hensley, "All Hell Gangs Gang," Rounder Music/Intrepid, in
 "The Heart of the Matter," "The Heart's Morning Glory," in
De Leppard, "Lullaby—Greatest Hits," Mercury, in second.
 George Thorogood, "Thunder," Mercury, in fourth.
 "All You Can Get," "Warner Bros.," in fourth.
 "The Heart of the Matter," "The Heart's Morning Glory," in
 Cardinale, "Lucy," Mercury, in second.
 Little Mix, "De Condorito," "WIA Latin," in third.
 Alamo, "In Petrus," RCA, in 1988.
 "The Heart of the Matter," "The Heart's Morning Glory," in
 Various artists, *unattributed*, "Little White to Endless," in first.
 Melissa Etheridge, "A Walk Down to Joshua," *ibid.*, in fifth.
 De Vries, "Love First," Intrepid, in third.
 "The Heart of the Matter," "The Heart's Morning Glory," in
 Various artists, *unattributed*, "Immortal Hallelujah," "Shy Chel"
 NAK "Blissful," Columbia, in first.
 De Vries, "Welcome To The Neighborhood," RCA, in
 Goshawk/GZA, "Lizard Songs," The Goshawks, their first.
 Madonna, "Something To Remember," Mercury, in 110.
 Quincy Jones, "No Jack Again," Shout, in sixth.
 "The Heart of the Matter," "The Heart's Morning Glory," in

A Tribe Called Quest, *The People's Instinctive Travels & the Paths of Rhythm*, Jive, third.
 Outkast, *Idlewild*, Epic, second.
 Rancid, *And Out Come the Wolves*, Epitaph, first.
 Bryan White, "Bryan White," Arista, first.
 Thelma Houston, "Thelma Houston," first.
 Deep Blue Something, *Thirteen*, Atlantic, first.
 Bee Miles, *Time of Roses*, Atlantic, eighth.
 The Roots, *Things Fall Apart*, Jive, eighth.
 Caedon X, *Caedon X*, Jive, first.
 Tom Petty, "Petty," Jive, first.
 Don Pardo, *Phish*, [into CD bookend art], MCA, 10th.
 Denise Warwick, "Heartlessness," Capricorn, first.
 Bad Sgeur, *It's A Mystery*, Capricorn, 10th.
 Seven Mary Three, "American Standard," Marmalade/Atlantic, first.
 Korn, "Korn," Epic, first.
 Vince Gill, "Guitarists," MCA, 10th.
 Elipsoidal & MJC, "On Top of the World," Savanah/Relativity, first.
 Various artists, soundtrack, *Don Juan De Marco*, A&M, Plac.
 The Police Live, *The Police Live*, Atlantic, eighth.
 Various artists, *THE POLICE LIVE*, Atlantic, eighth.
 Mariah Carey (featuring Boyz II Men), "One Sweet Day," Jive, first.
 Carole King, *Twilight*.

PLATINUM SINGLES

Whitney Houston, "Exhale (Shoop Shoop)," Arista, her third.
L.L. Cool J (featuring Boys II Men), "Hey Love," RAL/PolyGram, his first.
Mariah Carey (featuring Boys II Men), "One Sweet Day," Columbia, her fourth.

GOLD SINGLES

WLC, "Digging On You," LaPon/RCA, her second.
 Thelma Houston, "Exhale (Shout Your Name)," Arista, her 13th.
 LL Cool J featuring Boyz II Men, "You Aint," RAL/Polygram, his fifth.
 Mariah Carey (featuring Boyz II Men), "One Sweet Day," Columbia, her 10th.
 Mexico, "Before You Walk Out Of My Life," Rooney/Arista, her second.
 Kris Kross, "Jinzie's The Night," Ruffhouse/Columbia, its fourth.
 Everything But The Girl, "Missing," Atlantic, its first.
 JT "The Artist," Epic/MCA, its first.
 Joan Osborne, "One Of Us," Blue Griffin/Mercury, her first.

Assistance in preparing this story was provided by Douglas Reese.

South Beach Sizzles at the

all-new Shelborne!



SHELBORNE
BEACH RESORT
1801 Collins Avenue • Miami Beach, FL



Deluxe, Full-Service Oceanfront Hotel
Located in Heart of Art Deco District
Oceanfront Swimming Pool with Original
Art Deco Dive Platform
V.I.P. Suites and Townhomes
Wardrobe & Casting Room
Production Offices
Rooftop Shooting Location
Rooftop Fitness Center

An Irving Cowan Enterprise

1-800-327-8757

*Single/Double occupancy. Taxes and gratuities not included (based on availability). Some reservations apply.

Artists & Music

LABELS READY GENRE-BASED OLYMPICS ALBUMS

(Continued from page 1)

son, Amy Grant, and Patty Loveless. Louis Cunningham, VP of marketing for the Atlanta Centennial Olympic Properties, the marketing joint venture between the Atlanta Committee for the Olympic Games and the U.S. Olympic Team, says the idea for the project grew from a desire of the ACOG to expand the popularity of local genre workforces. "The Olympics are viewed in some corners of the world as somewhat highbrow," says Cunningham, "so we wanted to make the event more grassroots and accessible. And what better way to do so than with a universal language like music."

Conspicuous by their exclusion, however, are two very down-to-earth music genres: rap and rock. The occasionally controversial and unpredictable elements associated with rap and rock, says Cunningham, precluded their inclusion in the project.

"There was a conscious decision not to include rap and rock," says Cunningham, "because we didn't know three years ago when [we started] the project how the music would be heading. We pushed the [genre] envelope as far as we could."

Virtually all phases of the five album projects are ranging from concept to songs, had to pass muster with ACOG. But Cunningham notes that while the U.S. Olympic Committee is concerned about "making sure the music meets our standards," he adds that "with the caliber of producer and artists that we are involved with, it's never really been a concern of ours." Cunningham says an undisclosed percentage of the price of the album sales and attendant merchandise will benefit ACOG, the U.S. Olympic team, and the Olympic teams in the countries where the albums and merchandise are sold.

COFFEE TABLE SET

Along with the individual releases by the participating labels, a set of which will market and distribute its own album, Cunningham says ACOG will issue a "coffee-table quality" boxed set containing all five albums.

He adds that phone orders for the collection, which is as-yet untitled and will retail for \$80, will be taken via a toll-free telephone number that will be in service beginning in April. There are no plans at present to sell the boxed set at retail, except on-site at the games.

"Another strong aspect of these recording projects is sports Cunningham," he says, "is that the albums offer an opportunity for our Olympic sponsors to use genre-specific music to link particular sports and identities."

For instance, says Cunningham, a soft-drink or fast-food company could partner with the appropriate label to link its product to a title with point-of-purchase displays. Cunningham did not rule out the possibility of a fast-food store becoming a point of sale for the individual albums as well.

Warner Bros. Records, which has a Warner and NBC Sports for a 1992 Olympics promotion that included a giveaway of CDs and cassettes with Coca-Cola products (Billboard, June 27, 1992).

Spanish label Warner Bros. released an Olympics-themed album, "Barcelona Gold," which peaked at No. 32 on the Billboard 200 during the 92 Olympic summer and several days after the board, Sept. 19, 1992. The album has

BOYZ II MEN

sold 250,000 units to date, according to SoundScan.

The five 1996 albums are in various stages of production. The Sony Classical release, "Summum The Heroes," and the MCA/Nashville release, "One Voice," are finished. Both albums are due out April 23.

EMI Latin's "Voices Unites" (United Voices) is almost halfway completed and is slated to be released in April or May. Scheduled to ship in late May or early June is LaFace's "Rhythm Of The Games" and DMX's as-yet-untitled jazz album.

"Summum The Heroes" was produced by John Williams and recorded by the Boston Pops Orchestra and the Tanglewood Festival Chorus. Says executive producer Laraine Frazier, who notes the album's title track is the official Olympic Theme, "We didn't want an album with a sequence of brass fanfares; we wanted musical variety played in a programmatic, appealing way."

Also included on "Summum The Heroes" are the Williams-penned Olympic themes "Olympic Fanfare" (coupled with the well-known "Bugler's Dream") and the previously unrecorded "Olympic Spirit"; Vangelis' "Charizof of Fire" and "Conquest Of Fire"; and a previously unrecorded composition by Leonard Bernstein titled "Olympic Hymn."

MCA/Nashville president Tony Brown says he did not want "One Voice" to "just represent country music," but Nashville—because Nashville is like a musical melting pot. So I got a lot of country artists and crossed them with other styles."

Brown also crossed languages on Nanci Griffith's "From A Distance," on which Griffith sings in English, Mavado's front man Raul Melo sings in Spanish, and Donna Summer sings in German. The album's lead-off single, "You Believed In Me," by Karla Bonoff and the Nitty Gritty Dirt Band, will be released March 11.

All tracks on "One Voice" were produced by Michael Omartian, except for a classical-oriented set recorded and produced by Mark O'Connor. Bounding out the recording cast of "One Voice" are Trisha Yearwood, Vince Gill, Patty Loveless, Amy Grant, Willie Nelson, Cecil Atkins, Lorraine Morgan, Marty Stuart, Mac McAnally, Alison Krauss, John Berry, Beka Fleck, and Paul Franklin.

"Voices Unites" is a Spanish-language recording that label president Jose Behar says is based on a message of inter-unity directed toward Latin America and Spain.

Hispanics in Latin America and Spain are a significant cultural and ethnic, but there is a spiritual thing that brings us together which is the language," says Behar. "So we wanted to represent that spirit of the Hispanic countries with the idea that

everybody could identify with one of their favorite stars, while perhaps getting turned on to artists from other countries that they may not be familiar with."

"Voices Unites" boasts a who's who of Latino idols from seven countries. The first single, "Puedes Llegar," is the Spanish-language counterpart to "Reach" by Gloria Estefan, which will be a part of it," says Edmonds. The single will be serviced to radio in March.

Written by Estefan and produced by her husband, Emilio Estefan Jr., "Puedes Llegar" showcases the lineup of all-star Latino chorus featuring Plácido Domingo, Jon Secada, Julio Iglesias, Juan Luis Guerra, José Luis Rodríguez, Patricia Sosa, and Brazilian superstar Roberto Carlos.

Other prominent Latin artists appearing on the album include Cristian, Marc Anthony, India, Emilio Estefan Jr., Luz Casal, María Sánchez, Thalía, Ednita Nazario, the Barrio Boys, Graciela Beltrán, Lucero, Paulina Rubio, Pandora, and Mijares.

"Further, Behar enlisted a slew of star producers to produce the Latin music world, led by K.C. Porter, A.B. Quintanilla III, and Christian de Walden. Behar says a Spanish-language LP special centered on the album may air in August."

"Rhythm Of The Games" continues

FOLK IMPLOSION'S SUCCESS 'NATURAL' FOR COMMUNION

(Continued from page 11)

whose other band is Sub Pop's Sebadoh, says he's not really ready or willing to take the modern-rock label plumes.

"Natural One" is No. 9 on the Modern Rock Tracks chart and No. 35 on Hot 100. This is the first time the label has sold more than 78,000 units, according to SoundScan. The song has had a long life at modern rock radio; it debuted four months ago at No. 35 on Modern Rock radio.

"The Folk Implosion" EP, recorded on a 4-track and released Jan. 29, features songs culled from 1994's "Electric Idiots," a limited-edition EP released in Belgium on Ubik. The song also includes two of the remaining tracks from those "bedroom sessions," recorded at the home of Folk Implosion's John Davis.

"Since there were only 500 copies [of 'Electric Idiots'], fans were getting pretty cranky about getting copies of it, so we figured it was time to get them on the new stuff," says Paul Ashby, who handles distribution, sales, and publicity at San Francisco-based Communion.

"We're shipping twenty what the label has ever shipped before. Take A Look Inside" was a widespread cult item and a big hit with Selahdins fans. Now it's moshroomed and major chains are picking it up, and the modern rock kids are getting into it."

John Artale, purchasing manager at the National Record Mart chain based in Carnegie, Pa., says the chain moved "Take A Look Inside" from only its college-area stores to its other locations because of the success of "Natural One."

Likewise, Hugh Jones, marketing manager at the three Cellophane Square stores in the Seattle area, says "Natural One" has picked up dramatically since "Natural One"

PATTY LOVELESS

to take shape, as LaFace co-owner Edmonds played the lineup of artists and producers.

"As the games have gotten closer, the project has been kind of growing and now everybody kind of wants to be a part of it," says Edmonds. The producer/recording star says that production on the album has been slowed by "deep" label politics, which, he adds, is part of the common on multi-art concept albums.

Grounded in the Olympic ideals of honorable competition and realizing one's potential, "The Rhythm Of The Games" sports tentative lead singles "Reach," co-written by Gloria Estefan and Diane Warren and produced by Emilio Estefan Jr. Tevin Campbell cut a cover of the standard "It's Impossible," produced by Edmonds, who says that he and David

the airwaves.

Regardless of the strong commercial radio base, Communion is only servicing select modern rock stations—concentrating on New York, Boston, Los Angeles, and San Francisco—with the EP. Its main focus is on college radio.

Ashby says the reason for not servicing all rock stations with the EP is because "if you send one copy out, then you get them asking for 15 more for their DJs who have free plays on their shift. That's repugnant... especially when each copy comes out of the band's royalties. We want [radio] to come to us."

The label will promote the release mainly with fanzine advertising and one-stop e-o-p advertising. No tour dates were planned at press time.

The National Record Mart chain has taken Barlow, who has also recorded under the names Delux Folk Implosion and Sentirich and was a founding member of Dinosaur (later named Dinosaur Jr.), reluctantly up to the underground.

"It's funny to watch 'Natural One' become a hit. It was a complete accident, though it's not a coincidence," says Boston-based Barlow, who is in the

Foster are co-creating a track for Vanessa Williams. Edmonds adds that the record's first single will probably come out in early June.

Edmonds himself will record a track, but will confirm guest stars Luther Vandross, Boyz II Men, R. Kelly, and Toni Braxton.

Digital music programmer DMX, who will record a single for the Olympics project, will make its major league bow as a record label with the Olympic jazz album.

Company CEO and chairman of the board, Edmonds says the record will contain Olympic-related music "to the extent that you can match the Olympics to the music. But it's not the job of the artist to be Olympic-oriented; we just want good representative music."

Rubenstein has yet to confirm participating artists, but notes that the record will contain vocal as well as instrumental entries. A distribution deal with a major is in the works, he adds.

With all the album deals now locked up with the labels, ACOG's Cunningham says he has no idea what the scope of the Olympics album packages.

"There have been compilations in the past," says Cunningham, "but never as it been done to this scale or magnitude where each genre of music has the best artist from that genre."

studio recording the new Folk Implosion album, tentatively set for August. "At the same time, I'm not thinking, 'This is my break. Strike on all levels. Now.'"

One of the reasons Barlow is hesitant to go to a major label is because he believes a band can sell as many records on an indie label without having to "do the 'hype machine.'"

"I would hate to get on a major, have everyone say this is the big follow-up, and for whatever reason, I get left high and dry," says Barlow, who admits he has no idea if he's having any other song as hot as "Natural One."

"The thing that keeps us to smaller labels is that we know them and have a certain allegiance to them, as well. It's not much to get out of success, though I may have one."

"You can't judge yourself based on national success," he continues. "You can find hundreds of thousands of people to love your music and never be in people magazine. I mean, there are a lot of people out there, and they're not all in MTV." He adds, "The [opportunity] will never come back, which might be the case, but I'm fine where I am now."

advis Barlow. "Sebadoh is doing well for the kind of band we are, so for the way I live it, it's perfect. The Folk Implosion [success] is just the cherry on the cake."

KARIE ROZELLO

MOTOWN

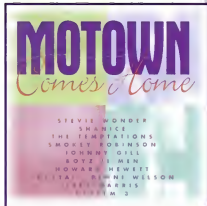
WISHES TO CONGRATULATE



Boyz II Men
"ONE SWEET DAY"
(DUET W/MARIAH CAREY)



STEVIE WONDER
"FOR YOUR LOVE"



MOTOWN COMES HOME
(SOUL GOSPEL ALBUM)
AND THE FEATURED ARTISTS ON THIS ALBUM

FOR THEIR GRAMMY
AWARD NOMINATIONS.



BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER (DISTRIBUTING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE
1	3	4	SPACENOB	HYPERBOLIC 61034 (EDEL) (10.95/15.98)	RESIDENT ALIEN
8	24	24	TERRI CLARK	MERCURY NASHVILLE 326991 (10.95/15.98)	TERRI CLARK
8	24	24	KENNY WAYNE SHEPHERD	GRANT 24211 (MCA) (10.95/15.98)	LEDBETTER HEIGHTS
8	24	24	GARBAGE	ALL SOUNDS 80004-07 (EDEL) (10.95/15.98)	GARBAGE
8	5	5	FOR SQUIRRELS	1005 MUSIC 6715 (EDEL) (10.95/15.98)	EXAMPLE
5	12	12	3T	MUSIC 5745 (EDEL) (10.95/15.98)	BROTHERHOOD
13	21	21	JARS OF CLAY	ESSENTIALS/VERTECH 4150 (EDEL) (10.95/15.98)	JARS OF CLAY
8	10	7	JERALD DAIEMONT	GAP 9025 (10.95/15.98)	THINKING ABOUT YOU
8	11	11	MYSTIKAL	EASTWEST 6135 (EDEL) (10.95/15.98)	SOUTHERN GAL
8	10	10	MYSTIKAL	IG BOY 4150 (EDEL) (10.95/15.98)	MIND OF MYSTIKAL
11	—	1	STABBING WESTWARD	COLUMBIA 6612 (10.95/15.98)	WITHER BLISTER BURN + PEEL
12	18	18	JIM BRICKMAN	WINDHAM HILL 1134 (10.95/15.98)	BY HEART
13	9	15	THE CORRS	1431 (A&M) 92612 (A&M) (10.95/15.98)	FORGIVEN, NOT FORGOTTEN
14	11	11	ADAM SANDLER	HARMON BROS. 4093 (10.95/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
15	16	14	FROST	ATRIEST 1504 (RELATIVITY) (10.95/15.98)	SMILE NOW, DIE LATER
16	22	22	DEBORAH COX	ARISTA 18781 (10.95/15.98)	DEBORAH COX
17	18	10	GROUP HOME	INNOVATION 12407 (MCA) (10.95/15.98)	LIVIN' PROOF
18	17	17	JEWEL	ATLANTIC 82704 (10.95/15.98)	PIECES OF YOU
19	23	6	DOUG SUPERMAN	GIANT 2463 (MCA) (10.95/15.98)	YOU STILL GOT ME
20	24	24	EDWIN MCCAIN	LANA 9259 (10.95/15.98)	HONOR AMONG THIEVES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared on the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Mainstream chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available. CD Albums with the greatest sales gain. © 1996 Billboard Publications.

21	21	26	THE IMMORTALS	VERNON VANDY 262 (MCA) (10.95/15.98)	MORTAL KOMBAT: THE ALBUM
22	15	23	POINT OF GRACE	WOW 7040 (EDEL) (10.95/15.98)	THE WHOLE TRUTH
23	16	14	RHETT AKINS	DECCA 1105 (MCA) (10.95/15.98)	A THOUSAND MEMORIES
24	15	14	MANDY PATINKIN	HOMESUCH 7839 (MCA) (10.95/15.98)	OSCAR & STEVE
25	26	23	JEFF CARSON	WOW 7744 (EDEL) (10.95/15.98)	JEFF CARSON
26	14	22	GOLDEN SAMOS	HYPODISE 10325 (11.95/15.98)	DOWN BY THE OLD MAINSTREAM
27	15	1	SON VOL	WARNER BROS. 46610 (10.95/15.98)	TRACE
28	15	2	LONESTAR	AMA 6564 (MCA) (10.95/15.98)	LONESTAR
29	13	13	PURE SOUL	STEP JAMMER/THORPE 826 (MCA) (10.95/15.98)	PURE SOUL
30	21	11	DARLEY SINGLETARY	GIANT 2466 (MCA) (10.95/15.98)	DARLEY SINGLETARY
31	—	1	DARLEY WILLIAMS	ARISTA 18782 (10.95/15.98)	MORTAL CITY
32	2	2	LOUD LUCY	WGC 1473 (EDEL) (10.95/15.98)	BREATHLESS
33	—	1	FUN FACTORY	SONY 6612 (EDEL) (10.95/15.98)	FUN-TASTIC
34	—	1	ROBERT BONFAGLIO	HIGH HARMONY 1001 (10.95/15.98)	ROMANCES
35	38	3	RUBY CREATION/WORK	6745 (MCA) (10.95/15.98)	SALT PETER
36	33	3	POE	MCDONALD 9250 (MCA) (10.95/15.98)	HELLO
37	—	2	ENRIQUE IGLESIAS	SONY 6612 (EDEL) (10.95/15.98)	ENRIQUE IGLESIAS
38	31	31	BONEY JAMES	WARNER BROS. 45513 (10.95/15.98)	SELECTION
39	39	3	L.A.D.	HOLLYWOOD 82036 (10.95/15.98)	RIOTIN' LOW
40	—	1	BIG MOUNTAIN	GIANT 2463 (MCA) (10.95/15.98)	RESISTANCE

POPULAR UPRISSINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

SEASONED SWEDES: Eclectic pub-state KRCW Los Angeles and crosstown modern rock powerhouse KROQ rarely break records simultaneously, but it has happened with the Swedish import of "Bluster" from Stockholm's Salt.

Now, modern rockers nationwide have taken hold of the song, and this week it moves from No. 34 to No. 26 on

radio response in L.A.—and later at KITS (Live 105) San Francisco and KOMA San Jose, Calif.—Island landed the single to radio and KEXP to West Coast retailers earlier than expected. The EP landed on shelves nationwide on Jan. 23.

"We had the West Coast Coast retailers earlier than Christmas, and we weren't going with the single until Jan. 23," says Adam Pollock, associate director of marketing at Island.

The trio hits the road with labelmates Local H Thursday (8-March) 9 for West Coast and Midwest dates. The band will do full sets at retail outlets along the way and return for a larger U.S. tour in mid-March.

WALT MINK RETURNS: It looks like Walt Mink's time has finally come.

After slugging it out on the Minneapolis club scene for years, releasing two promising albums on Caroline, signing with Columbia Records, and quickly leaving due to internal turmoil, the band is finally getting the recognition it deserves. Its major-label debut and first album in three years, "Eat Product," was released on Atlantic Jan. 16 and ranked No. 19 in the West North Central Regional Roundup for the week ending Feb. 3.

The Regional Roundups rank albums by new and developing bands. Sales in the region were fueled by a Jan. 22 Rock



Beyond Brad, Jeremy Toback steps out from underground rockers Brad (Stone Gossard's side project) for his self-titled debut EP due Feb. 27 on Cherrytree. The Words Behind Words' goes to triple-A, college, and modern rock radio in late February. A full-length album is due on RCA in March.

attended. They embark on a week of East Coast dates with Buffalo Tom, Feb. 2. After these dates, John Raso, product manager at Island, says the label expects to get the band some good opening slots and keep it on the road throughout the year.

At radio, the label is initially targeting college and metal stations with three tracks: "Listen Up," "Sunshine M," and "Up & Out." In mid-February, the label plans to work of "Everything Worthwhile" to album rock and modern rock stations, marking the band's first big push at commercial radio.

9. The Costyos will headline a week of West U.S. club tour starting March 29, before performing at the mammoth Dynamo Festival in Holland in late April.

ROAD WORK: American's Jonny Polonsky landed the opening slot for labelmate Frank Black's U.S. tour from Feb. 19-March 8... London's Hagfish hit the road Jan. 26 for a tour mostly of the West Coast. The Dallas-based band opens for Epitaph's NOFX for a string of dates in Texas and New Orleans. London has just released the band's second sin-

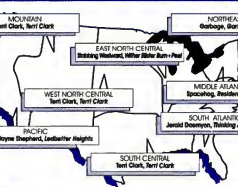


Heartland Pop. Straight from Bloomington, Ind., comes a sparkling pop debut from the Mysteries Of Life, whose "Keep A Secret" is due Feb. 27 on RCA. The band features former Blake Babies and Antenna drummer Fred Love and former Antenna guitarist John Smith.

"Going Through The Motions" is being worked to college radio and triple-A. KBCO Boulder, Colo., has already spun it.

the Modern Rock Tracks chart. The track is from the band's "Bluster" EP on Island Independent and is also from the group's forthcoming Island debut, "Auscultate," due March 5. Due to the strong

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Kenny Wayne Shepherd, Ledbetter Heights	1. Tori Clark, Tori Clark
2. Garbage, Garbage	2. Myshel Wood, O' Myshel
3. Fred Simon, Blue Day Later	3. Le Toss, P.A. In Name Only
4. 213, Burntwood	4. The True
5. L.A. Machine, Machine	5. Spacous, Resident Alien
6. Spacous, Resident Alien	6. Jared Demmes, Blistering About You
7. L.A. Machine, Machine	7. The True
8. Enigma, Enigma Enigma	8. The True
9. Tori Clark, Tori Clark	9. The True
10. Tori Clark, Tori Clark	10. Jon Braxton, Thinking About You

for Choice concert at First Avenue in Minneapolis, featuring Walt Mink and Soul Asylum, whom the band has toured with in the past.

Walt Mink took his name from a professor at Macalester College in St. Paul, Minn., which the hard-rocking, guitar-driven band's members

Feb. 13. The band, formerly known as Black Happy, certainly made the award for the most obscure and hard to pronounce hometown—Coeur d'Alene, Idaho.

RIDE 'EM COWBOYS: Galactic Cowboys return three years after their last album on Geffen with a new set on Metal Blade, "Machine Fire," released Jan. 30. The band hits the road with metal heavyweights Anthrax for a European arena tour through March



Multitalented. Malaysian-born alternative world artist Zuriani will perform March 5 at the Los Angeles Marathon. The artist, who has produced several successful albums in Malaysia, has her self-titled multimedia debut out on AIX Entertainment.

gle, "Happiness," from its "Hagfish... Rocks Your Lame Ass" debut.

Once the epitome of "square," the mood music of the futuristic '50s and early '60s is attracting an active, young crowd hungry for hip. What's behind the latest "throwaway culture that's been rediscovered"?

BY CHRIS MORRIS

Juan Garcia Esquivel still can't believe the revival of his fortunes. The Mexican bandleader, who recorded his pillulated variety of "space-age bachelor pad music" prolifically in the '50s and '60s, thought he was largely forgotten by the public. However, in recent years, new fans have been beating a path to his door.

"Once," Esquivel recalls, "a couple of disc jockeys from Chicago—I think their name is Joe and Jack—called me. They told me they were very happy with the recordings. I told them, 'I'm very happy that you like the music.' They told me, 'No, we don't like the music—we love it.' I asked, 'How old are you?' and [Joe] said, 'I am 19, and Jack is 20.'

"So I said, 'This is wonderful, because this is an audience I did not expect to reach, ever, because in the days I did recordings, we tried to cater to all the people. We tried to cater to the mature audience, because somehow [Esquivel's label] RCA was trying to reach people from 40 years up. They had the impression that they were the people with money.'"

Times have changed in 30 years, and a growing audience of young listeners is gravitating towards various strains of '50s-bred pop—the bachelor-pad music of Esquivel and the Three Suns, the exotica of Ymo Sumac, Martin Denny and Arthur Lyman, and the many styles of lounge crooning and lapping—and the futuristic '40s cousin, instrumental surf music (which itself has undergone a major revival in the wake of the "Pulp Fiction" soundtrack).

Some recent events in Los Angeles bespeak the growth of the cult: "Exoticon," a convention devoted to all things lounge/pad/exotica lifestyle—outlets like the Lava Lounge in L.A., or San Francisco's Birmba's, a ballroom that played host to the music in its heyday. Like most wrinkles in the pop-cultural fabric, this phenomenon, which has

BREWING FOR A DECADE

In some parts of the country, venues have sprung up to support the lounge/pad/exotica lifestyle—outlets like the Lava Lounge in L.A., or San Francisco's Birmba's, a ballroom that played host to the music in its heyday.

Like most wrinkles in the pop-cultural fabric, this phenomenon, which has

Continued on page 22

TALL

COOL ONES

BILLBOARD SPOTLIGHTS
LOUNGE, SURF and
EXOTICA



TALL COOL ONES

Coming Right Up: Imminent Issues

COMPILED BY RICHARD HENDERSON

Sobered as they have been by the recent passing of Dean Martin (the Colossus of Rhodes of Lounge), bach-pod followers nonetheless look hopefully to the future in search of sonic topics. The next few months are ripe with promise, as an increasing number of record companies responds to the collective thirst of Cocktail Nation.

Cugat, Edmundo Ros, Yma Sumac, Perez Prado.
 Vol. 4: Easy Rhythms For Your Cocktail Hour (Richard Hayman, Penney & Kingsley, Enoch Light)
 Vol. 5: The Best Of The Arthur Lyman Group.
 Vol. 6: More Of The Best Of The Arthur Lyman Group

Del-Fi
 "Shots In The Dark" (Henry Mancini tribute album, featuring The Wonderful World Of Joey, Tiki-Tans, Joey Altuda, Man Or Astro-Man, Davie Allen & The Arravs, Blue Hawaiians, others)

Dionysus
 Robert Drasnin "Vaoodoo" ('60s solo release by Martin Denny collaborator and television-scarer)

GNP
 Ventures "Surfing" Challenges "Killer Surf: Best Of The Challengers"

FEBRUARY

AVI
 "Rare Surf Vol. 3" [Various artists].
 "Rare Surf Vol. 4" [Various artists].
 The Fathoms "The Fathoms" [Boston surf-band debut]



Single's single disc

Capitol
 "Ultra-Lounge" [Six various-artist compilations, to be followed by a series of classic-album reissues from the exotica genre]
 Vol. 1 "Manda Exotica" (Martin Denny, Les Baxter, the Out-Islanders).
 Vol. 2 "Mambo Fever" (Yma Sumac, Billy May's Rica Mambo Orchestra).
 Vol. 3 "Space-Capades" (Tak Shindo, Alvino Ray, The Bobby Hammock Combo).
 Vol. 4 "Bachelor Pad Royale" (Nelson Riddle, Sam Butera, Jimmie Haskell).
 Vol. 5 "Wild, Cool & Swingin'" (Bobby Dorin, Peggy Lee, Louis Prima).
 Vol. 6 "Rhappadesia" (Julie London, Muzzy Marcellino, Jackie Gleason)

Catanolic
 Zee Zinder "Chairs I Have Known" [Late L.A. writer/club host fuses Middle Eastern with lounge]

DCC Compact Classics
 "Music For A Bachelor's Den Vol. 2: Exotica" [Continuation of DCC's series. Includes Les Baxter, Arthur Lyman, Ethyl Azama, South Sea Serenaders].
 Vol. 3: Latin Rhythms In Hi-Fi? [Javier

Mai Tai
 The Tiki-Tones "Tobacco Planet"

Mesa/Blue Moon
 The Mermen "Songs Of The Coves"

Rhino
 "Cocktail Mix Vol. 1: Bachelor's Guide To The Galaxy" [The Three Suns, Alvino Ray, Lenny Dee, others].
 Vol. 2: Martini Madness [Mel Torme, Ann-Margret, Connie Francis].
 Vol. 3: Swingin' Singles [Sammy

Continued on page 23

MOOD MUSIC GETS HIP

Continued from page 21

exploded into the public eye during the last two years, has been brewing in the hipster underground for over a decade.

Irvine Chuid—A grand master of bachelor-pod music who has compiled Bar/Nane Records' two hot-selling Esquivel collections and sets for series by RCA and Rhino—says, "When the thing started, it was [championed by] these underground cartoonists and loony record-collectors. This was never supposed to hit Newswest, or the cover of Billboard, for that matter."

Chuid was drenched to the music by an underground cartoonist named Kaz. "He was playing me a tape of this stuff that he'd got from this guy named Bryan Weiner," he recalls. "I would say this was 1984. It had to be a third- or fourth-generation tape; half the stuff was probably in mano. I remember hearing it and going, 'You know, this stuff never sounded so good before. Why is it?' He picked out the weirdest, wisdest, most eccentric of what I would have termed 'easy listening,' and it was an entirely different perspective on the music."

Some fans, like L.A. DJ Señor Amor, literally acquired the music from their elders. "I started by picking up this music from my parents—anything from



Tom Jones's late husband, Peter

Tom Jones to Don Ho to Sinatra and all those guys," he explains, "and then as I got into collecting, my knowledge of the Latin stuff or exotica or space-age bachelor pod grew."

TRENDSETTERS EXIT NIRVANA

Sam Wick, who works by day in the A&R department of American Recordings, was so swept away by the music and its attendant culture that, with partner Barbara Temkin, he started the magazine Lounge in L.A. in September 1994.

Today, the bi-monthly publication boasts a free circulation of 10,000.

Wick sees an affection for the music as the result of a reaction to the predominant trends of the '90s. He says, "When four-chord punk music exploded with Nirvana, the people who you would consider the true trendsetters were really looking for something new. 'It's like comfort food,' Wick continues. "It's a throwback to a time in post-war America when America was great. You're talking about '46 to '65, when America was the top country, even though it seemed very sure. It's never



Concordia Edition headlined L.A.'s Esquire fest.

just the music—there's a big sociological aspect to it, because you also have the dress, the lifestyle. It's all tied together."

Continued on page 27

Tall Cool Library

With an eye toward assisting the neophyte listener who might be compiling a store of the audibly exotic, following is a selected guide to what's available in the overlapping realms of lounge, exotica and atmospheric surf.—R.H.

EDEN AMIR:
 "Eden's Island: The Music of An Enchanted Isle" (Del-Fi)

JOEY ALTUDA:
 "Cocktails With Joey" (Will Records)

LES BAXTER:
 "The Last Episode Of Your Smile" (SubPop)
 "Africa" (GNP/Crescendo)

JAYME DE WITT WITH HIS ROYAL JELLY ORCHESTRA:
 "Jayme Dee With His Royal Jelly Orchestra" (Mephisto, Canada)

BLUE HAWAIIANS:
 "Christmas On The Big Island" (Real Gone)

ROMADES:
 "Savage Island" (Dionysus)

MADE BRODIE & THE DEAFER:
 "The Shores Of Hell" (Strider)

COMESTIBLE EDSON:
 "I Swingers" (SubPop)
 "Four Rooms" (Elektra)

YON CUBAN & THE SURF ACE (title etc.) (Bally Pop)

SAMMY DELVE, JR.:
 "Greatest Hits, Volumes 1 & 2" (DCC Jazz)

"The Whim Of Sam" (Warner Archives)

MARTIN DENNY:
 "Ala-Dee" (Scamp/Caroline)
 "Exotica: The Best Of Martin Denny" (Rhino)

REVELS:
 "Excellent Best Of The Revels"

ESQUEL:
 "Space Age Bachelor Pad Music" (Bar/Nane)
 "Bachelor Madonna" (RCA)

FRIENDS OF DEAN MARTINEZ:
 "The Shadow Of Your Smile" (SubPop)

DAVID KAMP'S THER JAZZBANDS:
 "Soundtrack For Highballs, Lowballs & Presbyterians" (Aler)

ENZO LIGHT & HIS LIGHT BRIGADE:
 "Prescriptive Percussion" (Verve Vintage)

ARTHUR LYMAN:
 "Yellow Like So" (DCC Compact Classics)

HENRY MARCHE:
 "The Days Of Wine And Roses" (RCA, 3-CD boxed set)

ROBERT MONTGOMERY:
 "Colypso Is Like So" (Scamp/Caroline)

REN NORMAN:
 "Colors" (Asphodel)

PERRY & KINGSLEY:
 "The In Sound From Way Out" (Vanguard)

LOUIS PRIMA, KELLY SMITH & SAM BART:
 "The Capitol Years" (Family & Friends)

REVELS:
 "Excellent Best Of The Revels"

(Sundazed)
 "SING & DIZZ" (Mail Tail)

SONY/ARCADE:
 "Till-A-Ga-Ga" (Pixer Disc)

SHIMMER DISCOS/RECORDS:
 "Music For A '60s Bachelor Pad" (Future Records)

THE THREE SINGS:
 "Twilight Memories" (RCA, European Import)

VARIOUS ARTISTS:
 "Incredibly Strange Music Vols. 1 and 2" (Asphodel)
 "Lover Lounge" (Continuum; compiled by L.A. lounge DJ Señor Amor)

"Lost Treasures: Rarities From The Vaults Of Del-Fi" (Del-Fi)
 "Mambo Maniac! The Kings & Queens of Mambo" (Rhino)

"Music For A Bachelor's Den In Hi-Fi" (DCC Compact Classics)
 "Musical Men: Cocktail Hour" (Sony Music Special Products)

"Born To Be Wild: 1 and 2" (AVI)
 "The History Of Space Age Music, Volume 1: Melodians And Mischief" (Volume 2: Melodians In Wonderland); Volume 3: The Stereo Dimension (all RCA)

"Wild Surf" (Del-Fi)

"Wild Surf" (Del-Fi)

"Wild Surf" (Del-Fi)

"Wild Surf" (Del-Fi)

"Wild Surf" (Del-Fi)

"Wild Surf" (Del-Fi)

RHINO RECORDS IN NO WAY WISHES TO PROMOTE THE USE OF ALCOHOL.*



*If, however, you somehow discover that the above CDs go extremely well with 2 oz. brandy, 1 oz. Campari, and 1 oz. fresh lemon combined with a shaker of cracked ice for approximately 30 seconds, poured through a strainer into a chilled glass and served immediately, well, there's really not a whole lot we can do about that.

COCKTAIL MIX

Three CDs featuring the music of Dean Martin, Ferrante & Teicher, Eartha Kitt, and more.
The perfect soundtrack for your next swingin' soiree.
(Not that we'd encourage that sort of thing.)



Enjoy these other fabulous sounds from Club Rhino!



Mondo Mambo! The Best of Perez Prado & His Orchestra 7 1889



Toss For Love: The Best Of Duke Ellington 70737



Exotica! The Best Of Martin Denny 70774



Ken Nordine: The Best Of Word Jazz 70773



Twisted: The Best Of Lambert, Hendricks & Ross 70728

DEL-FI
serves 'em up
tall and cool...

TALL COOL ONES

NEWS ON THE ROCKS

SOUND SCOOPS FROM DICK HENDERSON
IN HOLLYWOOD

SHOTS IN THE DARK

The best of Henry Mancini's film & television scores provide the inspiration for "Shots in the Dark," a new collection of Mancini's strongest work & top songs, featuring rhythms, and ancient legends. Featuring covers of his hits by artists by the of the Gramps, Duke Allen & The Arrows, Mike De Santoro, & others. Of the Dark, Mancini, The Blue Man Group & more!

EDEN AHBEZ

"Eden's Island"

"One of the best great musicians we've ever... it's a real treat to put together with Dick Henderson." — Mike Mancini, Executive, Sony Music World V.I.

"A beautiful discovery for all... it's a real treat to put together with Dick Henderson." — Dick Henderson, MNO

"Welcome to another world... it's a real treat to put together with Dick Henderson." — Dick Henderson, MNO

LOST TREASURES

Keep looking, you'll find a treasure. Pay this EPD in yen 15. It's a real treat to put together with Dick Henderson, you'll find a treasure, you'll find a treasure, you'll find a treasure.

"Unique beyond words..." — John Jensen, Cleveland City Beat

PULP SURFIN'

"An exciting, unexpected and surprising... it's a real treat to put together with Dick Henderson, you'll find a treasure, you'll find a treasure, you'll find a treasure."

"There's a lot of fun... it's a real treat to put together with Dick Henderson, you'll find a treasure, you'll find a treasure, you'll find a treasure."

"A real heady journey on the... it's a real treat to put together with Dick Henderson, you'll find a treasure, you'll find a treasure, you'll find a treasure."

Bottoms Up: Attendees of Christmas parties throughout Hollywood's entertainment industry heard loads o' lounge in late '95... Caroline Records featured their new Scamp-label MAR-TIN DENNY re-issues throughout the festivities... The gang from television hit "ER" fell in love with THE WONDERFUL WORLD OF JOEY during a recent House Of Blues date, then asked JOE SEHE and his fellow exiles to entertain at their Malibu Xmas bash. Steven Spielberg, Anthony Edwards and the "ER" gang got the full cocktail-a-ga-ga treatment, including live therein accompaniment... JOEY ALTRUDA, bandleader extraordinaire and owner of Will Records' recent release "Cocktails With Joey," hosted a tribute to the late LES BAXTER at L.A.'s Century Club in November. Altruda led a 20-piece orchestra through a program of Bop's coolest compositions... **Just A Gigolo And A Jili** KEELY SMITH and SAM BUTERA wearing the faithful at Vegas' Desert Inn. Though they cap their current six-week stand in mid-Feb, Keely plans to release her tribute album "Keely Sings Sinatra" this spring. Cut at Capital ("watch" before the Xmas ball-dance, Miss Smith's valentine-in-song salutes that 80th Sinatra birthday that you might have heard about... Meanwhile, a man who is a Rat Pack unto himself, Ray Arapahom BUD E. LUV, just finished a

week at the New Orleans Room at San Fran's Fairmont Hotel. Barmstorming the Left Coast, Luv next checked into L.A.'s Luna Park prior to recording tracks for an upcoming release. A full dance card for this cat. Of the "lounge-come-fetters," Bud E. doesn't sweat the difference between the genuine article (such as himself) and the guys who just left their grunge-band gigs: "They don't spend top dollar on their threads anyway." Obviously, the ersatz types need some quality time with "You Oughta Be Me: How To Be A Lounge Singer & Live Like One" by the Fabulous Bud E. Luv (St. Martin's Press)... **Mission**

Positions As long as we're in Baghdad. By-The-way, we must mention Bruno's, the Frisco eatery recently remodeled in '50s exotic style. Co-owner JON VARNEDICE sat that ESQUIRE, the THREE SUNS "and all those guys" are in heavy rotation at his Mission-district (Mission at 20th) hotspot...

Apple Swingin' Connoisseur of exotic and erotic audio, IRWIN CHULID of New Jersey's WFUM, checks in with reports of the respective scenes at NYC clubs Fex and Mercury Lounge, soon to appear at Fex are BEAT POSITIVE, which Chulid describes as a four-

piece that's caught "the sound of early MEL TORME," and DAVE'S TRUE STORY, featuring the smoky, torch vocals of KELLY FLINT. Irwin, by the way, is the guy whose present ears brought Esquivel's sounds into the '90s. The Bag "T" has lots more exotic projects in the pipeline. For those of you seeking to purchase hard-to-find bachelor-pad CDs, look no further than the "WFUM Catalog Of Curiosities" (P.O. Box 1568, Montclair, N.J. 07042). Baby Elevator Walke JOSEPH LANZA, that most articulate historian whose books on "Elevator Music" and "The Cocktail" are essential reads, has been tapped to do the liner notes for Del-Fi Records' HENRY MANCINI tribute, "Shots in the Dark," featuring contributions from DAVIE ALLAN & THE ARROWS, The Wonderful World Of Joey, POISON RY (at Camp Rome), The WONDERMINTS, The TIG GODS (featuring ex-Cars ELLIOT EASTON), all recorded in Delphonic Sound. "Shots" ships this month. **Bombs Away:** Meanwhile, SENIOR AMOR, host of KJLL's "Malow Cocktail Hour" (now in its seventh year on L.A.'s airwaves), is a DJ in demand, dispensing the sounds of lounge weekly with gigs at L.A.'s Smalls, Three Of Clubs, Union and Lulu's Lounge-A-Go-Go. Whatever he's drinking, I'll have a double... While in the radiophonic realm, TONY TUCCI, host of internationally syndicated "Cafe Narcosis," describes his Japanese out-



San Fran listening post: Bruno's

ence as being "way ahead of the Research (books)-inspired food" and goes on to tell of a club called Exotica in Tokyo's Roppongi district, complete with lit-torches and paintings of lounge genius Martin Denny. Critical mass for cult attention to Denny, Barch, ARTHUR LYMAN & co. was reached during fall '95 at the Exotica, at the Park Plaza hotel in downtown L.A. The capacity crowd of fest-uned and smoking-jacketed revelers dug the lounge sounds of COMBUSTIBLE EDISON, Dave Allen & The Arrows, PHANTOM SURFERS and

Continued on page 27

DEL-FI RECORDS, INC. **NAIRD MEMBER**
1 (800) 99-DEL-FI • HTTP://www.del-fi.com/
delfirec@aol.com or del-fi@primenet.com

TIME TO SWING, MAN! OVER 30,000 PEOPLE ALREADY ARE!

Squirrel Nut Zippers



AVAILABLE ON CD AND LP
ON TOUR THROUGH THE SPRING
NEW RELEASE OUT LATE SPRING

Available
U.S. Distribution
by ADA
1-800-287-9933



DCC expands its Den this month.

IMMINENT ISSUES

Continued from page 72

Devis Jr., Dean Martin]

Rykodisc

"Shaken Not Stirred" [Reissue of '50s & '60s Hi-Fi label material]; Arthur Lyman, Jack (Bang) Burger, The In Group, James Bond And His Sex!

SubPop

Combustible Edison, "Schizophrenic"

Sundazed

Markettes "Out Of Limits"

Sympathy For The Record Industry

Karlo Pandit "Exotica 2000" [First album in ten decades by '50s TV keyboard-puro, produced by Joe Sehee of The Wonderful World Of Joe]

Upstart/Rounder

Tenico Dial Rey "Plays Music For Lovers"

Varese Vintage

Steve Allen "Plays Hi-Fi Music For Influential" [60s Dot material]

MARCH

DCC Compact Discs

"Music For A Bachelor's Den Vol. 7: More Latin Rhythms In Hi-Fi," Vol. 8: Sex Kittens In Hi-Fi," Vol. 9: More Sex Kittens In Hi-Fi"

Del-Fi

"Pulp Surfing, Vol. 2" [various artists]

Dionysus

Skip Heller [Lies Baxter's beneficiary] & Joey Altruda

Scamp

Jackie Gleason "And Away We Go"

Sequel Records

Sounds Orchestral "Meets James Bond" [reissue of 1965 album].

"Highly Strung, Vol. 1" [U.K. instrumentals by Dave Clark 5, Ian Stewart, Joe Meek].

"The Sound Spectrum" [Music from U.K. film, TV of the '60s/'70s].

"20 Loungecore Favorites" [various artists]

Upstart/Rounder

Lanka & The Cosmonauts "Zero Gravity" [Compilation of first two albums by Finland's premier surf band]

APRIL

EMI Premier (U.K.)

"Sound Gallery" [various artists]

Mai Tai
Huntington Code "Go Exotic"

Mesa/Blue Moon
Aquarevelts, title TBA

Scamp

Martin Denny "Exotica, Vols. 1, 2" [First in a series of 12 original-album reissues]

MAY

Upstart/Rounder

Los Straitjackets "The Genius Of Los Straitjackets" [Second album from Nashville-based proto-surf quartet]

JUNE

Systematic/London (U.K.)

Mike Flowers Pops, title TBA

Upstart/Rounder

Haibuts

SOMEWHERE IN THE FUTURE

Scamp

Augie Colon, "Chont Of The Jungle/The Sophisticated Savage" [Water reissue of solo LPs by Denny bandmember]

Warp (U.K.)

Jimmi Tenor "Europa" ■

traveling lounge acts

bruno's

fine dining cocktails music lounge

booking 415 550-7457 fax 642-9059
415 550-7455 • 2389 mission street • san francisco

DCC Compact Classics Presents

MUSIC FOR A bachelor's den

Enter At Your Own Risk... Honey

Music For A Bachelor's Den is 10-15

Volume 2 Exotica

Volume 3 Exotica

Volume 4 Exotica

Volume 5 Exotica

Volume 6 Exotica

Volume 7 Exotica

Volume 8 Exotica

Volume 9 Exotica

Volume 10 Exotica

Volume 11 Exotica

Volume 12 Exotica

Volume 13 Exotica

Volume 14 Exotica

Volume 15 Exotica

Volume 16 Exotica

Volume 17 Exotica

Volume 18 Exotica

Volume 19 Exotica

Volume 20 Exotica

Volume 21 Exotica

Volume 22 Exotica

Volume 23 Exotica

Volume 24 Exotica

Volume 25 Exotica

Volume 26 Exotica

Volume 27 Exotica

Volume 28 Exotica

Volume 29 Exotica

Volume 30 Exotica

Volume 31 Exotica

Volume 32 Exotica

Volume 33 Exotica

Volume 34 Exotica

Volume 35 Exotica

Volume 36 Exotica

Volume 37 Exotica

Volume 38 Exotica

Volume 39 Exotica

Volume 40 Exotica

Volume 41 Exotica

Volume 42 Exotica

Volume 43 Exotica

Volume 44 Exotica

Volume 45 Exotica

Volume 46 Exotica

Volume 47 Exotica

Volume 48 Exotica

Volume 49 Exotica

Volume 50 Exotica

Volume 51 Exotica

Volume 52 Exotica

Volume 53 Exotica

Volume 54 Exotica

Volume 55 Exotica

Volume 56 Exotica

Volume 57 Exotica

Volume 58 Exotica

Volume 59 Exotica

Volume 60 Exotica

Volume 61 Exotica

Volume 62 Exotica

Volume 63 Exotica

Volume 64 Exotica

Volume 65 Exotica

Volume 66 Exotica

Volume 67 Exotica

Volume 68 Exotica

Volume 69 Exotica

Volume 70 Exotica

Volume 71 Exotica

Volume 72 Exotica

Volume 73 Exotica

Volume 74 Exotica

Volume 75 Exotica

Volume 76 Exotica

Volume 77 Exotica

Volume 78 Exotica

Volume 79 Exotica

Volume 80 Exotica

Volume 81 Exotica

Volume 82 Exotica

Volume 83 Exotica

Volume 84 Exotica

Volume 85 Exotica

Volume 86 Exotica

Volume 87 Exotica

Volume 88 Exotica

Volume 89 Exotica

Volume 90 Exotica

Volume 91 Exotica

Volume 92 Exotica

Volume 93 Exotica

Volume 94 Exotica

Volume 95 Exotica

Volume 96 Exotica

Volume 97 Exotica

Volume 98 Exotica

Volume 99 Exotica

Volume 100 Exotica

Available on Compact Disc:

DCC-479 Music For A Bachelor's Den, Vol. 1

DCC-480 Music For A Bachelor's Den, Vol. 2

DCC-481 Music For A Bachelor's Den, Vol. 3

DCC-482 Music For A Bachelor's Den, Vol. 4

DCC-483 Music For A Bachelor's Den, Vol. 5

DCC-484 Music For A Bachelor's Den, Vol. 6

DCC-485 Music For A Bachelor's Den, Vol. 7

DCC-486 Music For A Bachelor's Den, Vol. 8

DCC-487 Music For A Bachelor's Den, Vol. 9

DCC-488 Music For A Bachelor's Den, Vol. 10

DCC-489 Music For A Bachelor's Den, Vol. 11

DCC-490 Music For A Bachelor's Den, Vol. 12

DCC-491 Music For A Bachelor's Den, Vol. 13

DCC-492 Music For A Bachelor's Den, Vol. 14

DCC-493 Music For A Bachelor's Den, Vol. 15

DCC-494 Music For A Bachelor's Den, Vol. 16

DCC-495 Music For A Bachelor's Den, Vol. 17

DCC-496 Music For A Bachelor's Den, Vol. 18

DCC-497 Music For A Bachelor's Den, Vol. 19

DCC-498 Music For A Bachelor's Den, Vol. 20

DCC-499 Music For A Bachelor's Den, Vol. 21

DCC-500 Music For A Bachelor's Den, Vol. 22

DCC-501 Music For A Bachelor's Den, Vol. 23

DCC-502 Music For A Bachelor's Den, Vol. 24

DCC-503 Music For A Bachelor's Den, Vol. 25

DCC-504 Music For A Bachelor's Den, Vol. 26

DCC-505 Music For A Bachelor's Den, Vol. 27

DCC-506 Music For A Bachelor's Den, Vol. 28

DCC-507 Music For A Bachelor's Den, Vol. 29

DCC-508 Music For A Bachelor's Den, Vol. 30

DCC-509 Music For A Bachelor's Den, Vol. 31

DCC-510 Music For A Bachelor's Den, Vol. 32

DCC-511 Music For A Bachelor's Den, Vol. 33

DCC-512 Music For A Bachelor's Den, Vol. 34

DCC-513 Music For A Bachelor's Den, Vol. 35

DCC-514 Music For A Bachelor's Den, Vol. 36

DCC-515 Music For A Bachelor's Den, Vol. 37

DCC-516 Music For A Bachelor's Den, Vol. 38

DCC-517 Music For A Bachelor's Den, Vol. 39

DCC-518 Music For A Bachelor's Den, Vol. 40

DCC-519 Music For A Bachelor's Den, Vol. 41

DCC-520 Music For A Bachelor's Den, Vol. 42

DCC-521 Music For A Bachelor's Den, Vol. 43

DCC-522 Music For A Bachelor's Den, Vol. 44

DCC-523 Music For A Bachelor's Den, Vol. 45

DCC-524 Music For A Bachelor's Den, Vol. 46

DCC-525 Music For A Bachelor's Den, Vol. 47

DCC-526 Music For A Bachelor's Den, Vol. 48

DCC-527 Music For A Bachelor's Den, Vol. 49

DCC-528 Music For A Bachelor's Den, Vol. 50

DCC-529 Music For A Bachelor's Den, Vol. 51

DCC-530 Music For A Bachelor's Den, Vol. 52

DCC-531 Music For A Bachelor's Den, Vol. 53

DCC-532 Music For A Bachelor's Den, Vol. 54

DCC-533 Music For A Bachelor's Den, Vol. 55

DCC-534 Music For A Bachelor's Den, Vol. 56

DCC-535 Music For A Bachelor's Den, Vol. 57

DCC-536 Music For A Bachelor's Den, Vol. 58

DCC-537 Music For A Bachelor's Den, Vol. 59

DCC-538 Music For A Bachelor's Den, Vol. 60

DCC-539 Music For A Bachelor's Den, Vol. 61

DCC-540 Music For A Bachelor's Den, Vol. 62

DCC-541 Music For A Bachelor's Den, Vol. 63

DCC-542 Music For A Bachelor's Den, Vol. 64

DCC-543 Music For A Bachelor's Den, Vol. 65

DCC-544 Music For A Bachelor's Den, Vol. 66

DCC-545 Music For A Bachelor's Den, Vol. 67

DCC-546 Music For A Bachelor's Den, Vol. 68

DCC-547 Music For A Bachelor's Den, Vol. 69

DCC-548 Music For A Bachelor's Den, Vol. 70

DCC-549 Music For A Bachelor's Den, Vol. 71

DCC-550 Music For A Bachelor's Den, Vol. 72

DCC-551 Music For A Bachelor's Den, Vol. 73

DCC-552 Music For A Bachelor's Den, Vol. 74

DCC-553 Music For A Bachelor's Den, Vol. 75

DCC-554 Music For A Bachelor's Den, Vol. 76

DCC-555 Music For A Bachelor's Den, Vol. 77

DCC-556 Music For A Bachelor's Den, Vol. 78

DCC-557 Music For A Bachelor's Den, Vol. 79

DCC-558 Music For A Bachelor's Den, Vol. 80

DCC-559 Music For A Bachelor's Den, Vol. 81

DCC-560 Music For A Bachelor's Den, Vol. 82

DCC-561 Music For A Bachelor's Den, Vol. 83

DCC-562 Music For A Bachelor's Den, Vol. 84

DCC-563 Music For A Bachelor's Den, Vol. 85

DCC-564 Music For A Bachelor's Den, Vol. 86

DCC-565 Music For A Bachelor's Den, Vol. 87

DCC-566 Music For A Bachelor's Den, Vol. 88

DCC-567 Music For A Bachelor's Den, Vol. 89

DCC-568 Music For A Bachelor's Den, Vol. 90

DCC-569 Music For A Bachelor's Den, Vol. 91

DCC-570 Music For A Bachelor's Den, Vol. 92

DCC-571 Music For A Bachelor's Den, Vol. 93

DCC-572 Music For A Bachelor's Den, Vol. 94

DCC-573 Music For A Bachelor's Den, Vol. 95

DCC-574 Music For A Bachelor's Den, Vol. 96

DCC-575 Music For A Bachelor's Den, Vol. 97

DCC-576 Music For A Bachelor's Den, Vol. 98

DCC-577 Music For A Bachelor's Den, Vol. 99

DCC-578 Music For A Bachelor's Den, Vol. 100

DCC Compact Classics • 9301 Jordan Avenue, Suite 105
Chatsworth, CA • (800) 381-6674 • FAX (818) 993-0665

TALL COOL ONES

EASY LISTENING: All Over The Globe, Radio Un-locks To A Brand New Beat

BY DOUGLAS REECE

Though surf/lounge/exotic music remain largely ignored by commercial radio outlets, it is still finding its way to the airwaves via an assortment of college, public, cable, brokered and international radio stations. What follows is an alphabetically ordered sampling of what Cocktail Nationalists are easily listening to everywhere...

"The Beast & Baker Show": WAXY-AM Miami, 12am-2am, hosted by "The Beast" and Gregg Baker. Here's what a sample hour sounds like: Man Or Astronaut, "Escape Velocity," The Hollibos, "Bonzo Washout," The Mermen, "The Koo Tree"; Huevo Rancheros, "Whiteout In Wyoming"; Palla Del Mar, "Insecticide"; Los Straightjackets, "G-Men"; The Insect Surf, "77 Gozo Strip"; The Aquavelevets, "Sufmanico"; Laika & The Cosmonauts, "Man From Huac"; Dick Dale, "Caro-von."

"Cafe Narcosis": PCM's 2-Sky Satellite Network, Japan, 12-2pm, weekdays, hosted by Tony Tucci. "Where music, cultures and coffee... collide." PCM, which has half a million subscribers, gives Japan's cultural elite access to this Los Angeles-produced mix of lounge, surf and eclectic music. Executive producer Jeff Hixon says the all-English broadcast is presented as "a slice of the wild and wacky L.A. lifestyle. That's why the surf and lounge things work together." Currently, the show is looking to expand into Bombay, Delhi and Rio De Janeiro.

"The Lounge Show": KOOP 10am-12noon Sat., hosted by Joy Rabillard. This program has the dubious distinction of winning both the "Best Remedy For A Hangover" and "Best Reason To Mix Martinis In The Morning" awards by the *Austin Chronicle*. Rabillard, who says local enthusiasm for lounge reveals itself in bands like 8 1/2 Sevenstars, The King Valentine Orchestral and Euripides' Ponis, has found listener demographics far-ranging. "It's funny how lounge has become underground cool. Even when it was popular, it was considered old-people's music or just stuff for nerds. Now, I get calls from everybody, because young people think it's hip and old people think it's nostalgic."

"Radio Shangri-La": CBC (Canada's national public station), AM band 6-7pm Sat., FM band 5-6pm Sun., hosted by Martin Strong. "Strang, alias 'Marty Beaumont,' broadcasted from a 'his house' complete with ambient sound effects and background cocktail conversation. 'There is an irreverence to the delivery, but we show absolute reverence to the music,'" says producer Steve Kennedy. "We don't put down the music, and we rarely play something only for kitsch's sake."

"Surf's Up": KFJC San Jose, Calif., Phil Dirt, 7-9pm Sat. Dirt, who has been running his show for 13 years, says the explosion of reissues and new surf bands like Las Straightjackets and The Mermen has forced him to lengthen his show from one to two hours this year.

"Surfwave": KXLU Los Angeles, 11-midnight, hosted by Jim Dunfrund.

Dunfrund wins the "ahead of his time/longevity" award for broadcasting this Loyalta Marymount University-based show for the last 16 years. What began as a hobby while Dunfrund was still a student has become a Southern California tradition among hardcore surf-music fans. One listener who lives near San Diego, Calif., lined his attic with copper wiring so that he could pick up the program.

OTHER NOTEWORTHY SHOWS:

"The Cocktail Hour": WAFU New York 7-8pm Thurs., hosted by Tom Schmitz; **"Thursday Morning Breakfast Buffet":** WDBM Lansing, Mich., 6-10am Thurs., hosted by Dave Grancie; **"Molotov Cocktail Hour":** KXLU Los Angeles, 11pm-12midnight Tues., hosted by Señor & Cyrono; **"Adventure":** KUGS Bellingham, Wash., 9pm-12midnight Sat., hosted by "The Shadow"; **"The House Of Games":** KFJC San Jose, 9am-12noon Sun., hosted by Jack Diamond. ■

REVERBERAS!

Rare Surf, a new series spotlighting hard to find & previously unreleased surf tracks from the 60's.

**RARE SURF VOL.1
The South Bay Bands**
AVI CD 5009

23 Tracks, 18 Previously Unreleased Featuring: PJ & The Galaxies, The Journeymen, PJ & Kite
"The Historical First Of The Year" - Stereo Review

**RARE SURF VOL.2
The South Bay Bands**
AVI CD 5010

28 Tracks 20 Previously Unreleased Featuring: The Nocturnes, Whensy McSidekick & The Ball Breakers, Revelers, The Vikings

"Rare Surf provides the definitive history of South Bay surf music"

**RARE SURF VOL.3
Johnny Fortune & Johnny Barakat & The Vestels**
AVI CD 5017

24 Tracks 10 Previously Unreleased Featuring Johnny Fortune's smash hit Soul Surfer & Dragster.

Also Coming Soon:
**GARY USHER GREATS VOL.1
The Kickstands Vs. The Knights**
AVI CD 5018

Two of Gary Usher's classic LPs on one CD. Featuring L.A. studio greats: Hal Blaine, Glen Campbell, Leon Russell, Earl Palmer, Tommy Tedesco, Steve Douglas and many more. Watch for our upcoming Tribute To Gary Usher coming up in late 1998!

Visit The AVI Excellent Nashville Web Site at: http://www.cdnotes.com/cnotes_soul.htm
Distributed By: INDI, AVI Music Distribution

avi
Audiophile Vinyl Imports
13300 Santa Monica Blvd. 2nd Floor, Suite 202
Van Nuys, CA 91411
(818) 708-7777

"Mr. Lucky Cocktail": Europa-Rede Milano, Italy 8-9:30pm PM, 6-7:30pm Sat., hosted by Steve Sonda.

Sample Hour: Ernie Madrugada, "A Batecudo Camaleão"; Henry Mancini, "Playboy's Theme"; Henry Mancini, "Brief And Breezy"; Martin Denny, "Tee Tse Fly"; Esquivel, "Foolin' Around"; Esquivel, "Corioco"; Xavier Cugat, "Corioco"; Keely Smith, "There Will Never Be Another You"; Frank Sinatra, "All The Way"; Dizzy Gillespie, "Bout To Walk"; Perez Prado, "Why Walk"; Bebo Voldes, "Siboney"; Miquelito Voldes, "Bebola."

Joey Altruda
Let Jump with Joey (and)
the crown prince
of Hollywood Lounges
Cocktails with Joey
Available on
WILL RECORDS

Cocktails with Joey
(featuring the legendary Pat Johnson)
"the quintessential lounge
album of our generation..."

"A shameless celebration of 'swave and lecture lifestyles'"
— Los Angeles Times
EXOTICON
The largest lounge/easy listening/surf exotic event
of its kind is seeking
live entertainment event sponsors
vendor booth & product/service promoters
Exoticon Program ad space available
Exoticon hotline 213/694-2411
Coming to Los Angeles this summer:
Exoticon '96 - "Journey Into Space"

MOOD MUSIC GETS HIP
Continued from page 22

Dominic Priore, a noted writer on surf music and a lounge enthusiast, also hears some cross-generational static in the rise of the style. "The lounge thing started out as a way to piss off the parents of the hippie generation for the Generation X kids," says Priore. "Also, the grunge thing tends to be averted."

STALE GUITARS AND SQUARENESS

Erk Gilbert, label manager at Asphodel Records, an indie imprint

incredibly strong stuff was at one time incredibly square, but it's now really kind of out-there and really very different from what the mainstream is."

Joe Sehee, an L.A. musician, promoter and ambassador of lounge culture, saw in the rise of the sound "a need for intimacy and more communal entertainment. This wasn't about music that charted. These were the never-was-beers—it's throwaway culture that was rediscovered. Contrarians were really driving this stuff, because it was hated by everyone else."

Sehee notes that many of the early underground lounge enthusiasts are

"It's kind of weird how the whole surf music thing has been dogged into it and is a part of it now," confesses Priore. "It makes it because of the exotic Lebanese and Eastern [influences]. There's also that whole flamenco element to surf guitar. It's all kind of spherical."

Whether listeners gravitate to the slash-and-splash of the Surfaris or the many moods of Mancini, there's no doubt that the audience for these retro styles is reaching critical mass, and major record labels are starting to feed the frenzy (see accompanying product listing). As Sehee notes, "They're all tripping over their marking glasses."

NEWS ON THE ROCKS

Continued from page 24

others. Organizer SPIKE IKE points to late spring/early summer for Exoticism II. **Printed Potables:** The latest issue of L.A.-based lounge magazine (315 S. Wilman Dr., No. 1, Los Angeles, Calif. 90048) contains features on the Cardigans (Sweden's answer to Japan's Pizzicato 5) and Vegas. Watch for a nafi edition soon, cautions editor SAM WICK. **Gimme dat gleety rhythm...** *...This News* (1349 Preston Way, Venice, Calif. 90291) will guide you to the Polynesian nightclub of your wildest dreams. **Big Noise From London:** That would be the 11-piece MIKE FLOWERS POP ORCHESTRA, who've scored a big hit with their liquefied version of Oasis' "Wonderwall." Correspondent Dom Pride says Merry Olde uncorked its scene two years ago. "In" dives are Cheese, Big Chill and Indigo (where top-sun acts include GEORGE SHEARIN, JACK JONES and SERGE GAINSBOURG). Cheers! ■

In L.A., "Exoticism," a convention devoted to all things lounge held at a MacArthur Park hotel, drew more than 1,500 people. A concert of pad forefather Les Baxter's music sold out two shows at Century City's toney Century Club, which temporarily ran out of martini glasses during the first set of the night.

that has released the seminal second volume of ReSearch's "Incredibly Strange Music" and a reissue of word-jazz maestro Ken Nordine's "Colors," concurs with Wick and Priore.

"The whole guitar-bass-drums [thing] has become quite stale," Gilbert says. "People are always searching for something which, in some way, is always completely different from what the mainstream is. What was alternative has become so much the mainstream now. With exotica stuff, the

now resentful that their pet music has been embraced, noting, "Some of them are almost a little pissed off because it made it."

COMMUNING THROUGH "MISERABLE"

Some might find the older lounge styles and the rock-derived surf sector to be strange bedfellows. But, in L.A. at least, the two go hand-in-glove; lest we forget, both surf pioneer Dick Dale and early listening's Ench Light & The Light Brigade both recorded "Misirlou."

combustible edison



the only Feb 22 LPED 107 B11
Continued by Bob Day and ARIA
also available in "single" CD/D
http://www.edison.com
also available in "single" CD/D

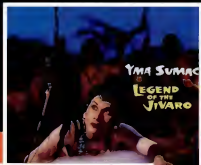
Hey, Daddy-o, Don't miss the "Incredibly Strange Music Box" martin denny APHRODISIA robert mitchum CALYPSO IS LIKE SO...

various artists INCREDIBLY STRANGE MUSIC VOLUMES 1 & 2

Don't miss this beautiful, full color counter-top display box. It holds all each of the shows above, totalling 15 cds. Great P.O.P. Call LOU CARLINE DISTRIBUTION! 800 880-7543 or order a box on open an account. CARLINE DISTRIBUTION

LOUNGE TO THIS!

THE COMPLETE YMA SUMAC COLLECTION.



FIVE ALBUMS OF EXOTICA. COLLECTIVELY AVAILABLE FOR THE FIRST TIME ON CD.

ORIGINAL ALBUM ARTWORK AND LINER NOTES INCLUDED

Available in stores March 5th!

Carline



© 1996 The Right Stuff, Inc. is a label of the EMI Records Group, North America

Colour Club Focuses Its Palette

Lisa Taylor Featured On Second JVC Set

■ BY J.R. REYNOLDS

LOS ANGELES—Colour Club, composed of veteran songwriters/producers Bernard "Skipper" Wise and Lea Pierce, will release the R&B waters with the latest of "In The Flow," due March 19 on Vertigo/JVC Music.



COLOUR CLUB

The act's 1994 self-titled debut was an eclectic project that waded through a diverse range of music genres, including smooth jazz, light blues, and vintage funk, and featured an assortment of guest singers.

Although the set performed modestly at retail, Wise says that, "There's well-received among the duo's studio peers."

Busta Rhymes Raps His Own

Prophecy On Elektra Debut

■ BY HAVELock NELSON

NEW YORK—Busta Rhymes' first solo set, "The Coming," has nothing to do with Revelations in the Bible. But according to the rough-voiced rapper, the Elektra set, which streets internationally March 26, is still packed with heavy-duty prophesy.

"My album symbolizes one of the most powerful events that is yet to occur," says Rhymes. "It might be one of the albums that brings a new level of information to the minds of people who hear it."

Many observers are taking Rhymes' claims to heart because he is a former member of Leaders Of The New School, a black-in-the-day hip-hop crew that lived up to its name by pairing classic rap aesthetics with innovative lyrics and music.

Prior to signing his solo deal with Elektra, Rhymes kept busy by bouncing around with hip-hop community, collaborating on various projects.

As a rapper, the artist collaborated with such artists as KMD, Big Daddy Kane, A Tribe Called Quest, the Harlem Boys Choir, Boyz II Men, TLC, Mary J. Blige, and Craig Mack. As an observer, he remained stimulated by such gifted young rappers as Mobb Deep, Wu-Tang Clan, Nas, and the Notorious B.I.G.

Until early last year, Rhymes, who is managed by Daquan Brown and

The team narrowed its scope to R&B in hopes that the follow-up would be more commercially enticing.

As a result, "In The Flow" spotlights only one vocalist—Lisa Taylor, who made her solo debut on Giant's 1992 "Secrets Of The Heart"—and focuses more on friendly R&B melodies and stylish grooves. However, the act retained its devotion to creative musical arrangement and attention to detail during production.

"Les and I came up when you had to know music and had to know how to play," says Wise, who plays the guitar and bass.

Wise and Pierce, who are managed by Los Angeles-based White Light, placed as much emphasis on instrumental music as on Taylor's vocals while producing "In The Flow."

Wise adds, "There's true musicians behind her with a lot of instruments creating, and we wanted to show that. We also generated a lot of [traditional music] sounds, so the result is a softer recording."

One attention-getting example is on "Pump," in which the whine from a deflating balloon is heard only through the left speaker. Wise says, "There's lots of our candy on this album."

Despite the enhanced role of special

Chris Lighty in New York, felt reticent about embarking on a solo career. "I wasn't ready for it within myself," he says.

Eventually, the artist managed to build enough courage to express himself by himself. "Constantly being on the scene, rapping on other people's records and getting excited by the new MCs just took me to a new level of hunger," says Rhymes, whose music is published by P'Ziah's Music.

Working with producers J.D., Easy Mo Bee, Q-Tip, Buckshot, and DJ Scratch, Rhymes says he designed "The Coming" to be relevant lyrically and with dynamic musically. Rhyming ferociously over b-boy beats, he endeavored to keep his words real and fresh throughout the set.

"All I'm doing is just showing the world that there's more to Busta Rhymes than it's seen before," he says.

"WOO-HAH!! Got You All In Check," the album's head-nodding first single, was shipped as a crossover radio on Tuesday (6). In the song, Rhymes builds himself up while putting the competition down

(Continued on page 30)

effects and instrumentals on "In The Flow." Taylor holds her own with a delectably youthful vocal resonance that is marked by potent emotional infection and hearty delivery.

"I had a better sense of self on this project than I did on my solo album," says Taylor, who wrote the buoyant, hip-hop happy track "Anytime."

"I'm really proud of and secure with 'In The Flow' musically because Les and [Wise] made sure all the [homocore] elements were in the pocket, which

(Continued on page 30)

Transferring Artist-Development Process

From Crowded Airwaves To The Road

BLACK HISTORY: The R&B music business has slid steadily into a state in which few artists have the opportunity to develop long-term recording careers. Says Current Records GM Kevin Harewood, "It's become more important to have hit singles in the short term than invest in quality, long-term catalog artists."

Harewood says R&B has a twofold problem. "One is that labels are always going for the blockbuster hit single, which results in a feast or famine environment," he says. "Two, a lot of the newer managers are not savvy at [long-term] artist development."

In fact, because artist development is virtually nonexistent among R&B acts, save for senior executives' pet projects, the genre suffers currently from a serious lack of viable catalog. No disrespect intended, but how many artists that are on this week's Top R&B Albums chart will consumers be interested in adding to their music catalog 15 or 20 years from now?

It's difficult for consumers to develop an emotional attachment to a recording act by listening to a single on the radio or watching a video. And many times, that's all the significant exposure consumers get with an artist—that, and a snipe on a telephone pole. It may build awareness, but rarely will it result in buyer loyalty.

One tried-and-true method that labels can use to develop a loyal artist following is by taking acts on the road.

Managers and executives agree that touring can be a valuable tool for building a core fan base. Many also regard the lack of concert opportunities for developing acts as a systemic problem.

Terrell and Willie Morris booking agent Daryl Stewart says, "Labels want to maximize their profits, so they sign disposable acts that are cheap to market and don't have to tour."



by J. R. Reynolds



don't get paid, and consumers have to win tickets to go to the show to see a bunch of acts perform one or two songs to track."

Byron Phillips, who manages Warner Bros. act Somethin' For The People, says the time is right for labels and managers to make touring more of a priority for R&B artists, because the genre seems to be turning a creative corner.

"There are a lot of live performance-oriented acts coming out again, like [Somethin' For The People], D'Angelo, and Tony Rich," he says. "If we really want to see a true renaissance with this promising crop of emerging R&B talent, [artists] have to tour, because radio is just too crowded."

Next week: touring solution.

RHINO HELPS BET celebrate its first 15 years with "Black Entertainment Television's 15th Anniversary Music Celebration," a 36-track, two-CD compilation that spans the last 15 years of R&B music.

Among the set's tracks are Karyn White's "Superwoman," Tevin Campbell's "I'm Ready," Smokey Robinson's "Being With You," Aretha Franklin's "Freeway Of Love," and Al B. Sure's "Nite And Day."

The package has a suggested retail price of \$27.98 and \$16.98, for CD and cassette, respectively.



Jammin' in Jamaica, Rufus House, Columbia's the Fugees line up for inspection with extras after shooting the video for "Fu-Gee-La," the first single from "The Score." Pictured at the clip's set in Jamaica, from left, are Columbia video production manager Camille Yorick, Rufus House CEO Chris Schwartz, the Fugees' Prozac and Lauryn Hill, director Guy Guellet, Rufus House VP/GM Jeff Wells, and the Fugees' Wyclef.

"The most active label in this sector...
has been The Right Stuff"
-Chicago Tribune

"Real jams from real artists' whose soul doesn't
come from Wendy's and Lexus coupes..."
-Chuck D, Member of Public Enemy/Hustler of Culture:

"The CD that makes you feel good..."
-Warren G Artist/ President, G Funk Records

"Brings back memories of the Good Ol Days."
-Bigga B Director of Promotions/Loud Records

"It's jumpin' outta the box!"
-Michael Terry
National Manager of Urban Artist Development/CEMA

"The Slow Jams series has been widely imitated by
labels specializing in reissues and compilations..."
-Rhythm & News

"...the ongoing series from The Right Stuff captures
the best of the Old School Ballads..."
-Impact

"Life is equality, and music is love,
Slow Jams combines them both."
-Nefertiti, Artist/Manager/Actress

"Slow Jams is the music that brings you close together..."
-Rudy Ray Moore (aka Dolemente), Comedian/Actor

"Phat, phatter and the best ever released..."
-Van Silk, Hip-Hop Pioneer/Mix Tape King

"It's the jiggy buttas..."
-Original Spinderella, D.J.

"The Timeless Collection has done exceptionally well,
and I'm looking forward to the new volumes,
and the new customers that they'll bring in..."
-Violet Brown, National Buyer/
Urban Music, The Warehouse:

"What took you so long? With the success of
Volumes 1-4, I know my cash registers won't stop
ringin' up sales on Vol.'s 5&6."
-George Daniels, George's Music Room (Owner)

"A tribute and a blessing, an acknowledgment of
good music whether it's sold or not.
It needs to be put in people's ears. It's all real..."
-Snoop Doggy Dogg, Recording Artist/Pres.
Doggy Style Records

"The Timeless Collection was the first to come out
with Slow Jams and it always does well."
-Royce Fortune, Owner Fortune Records

"These are right on time. They contain urban cuts
that are not available on CD anywhere..."
-Kevin Anderson, V.I.P. Long Beach

"It's the bomb compilation for every situation."
-DJ Pooh, Producer/Actor/President, The Bomb Records

"Sometimes I listen too Slow Jams in
amazement at some of the songs Kevin picks.
His soul music repertoire is on point..."
-DJ Quick, Producer/Recording Artist

"Out of all the compilations Timeless outsells
them all, hands down..."
-Kermit Henderson, DRC Music, East Cleveland

"This collection is for the real music connoisseur"
-Mary Duong, Starlight Music, Las Vegas

"Kevin keep it real, you are the Slow Jams doctor..."
-Martin Lawrence, Comedian/Actor

"If you had any problems getting pregnant this could
be the link that your missing..."
-Donny Simpson, Host of *Video Soul*/Bet

"If it is at all possible Kevin 'Slowjammin' James has
outdone the first four volumes, keep on slow jammin'..."
-Scooter Magruder, Roadhouse Oldies

2 NEW VOLUMES AVAILABLE NOW!



SLOW JAMS
THE *Timeless*
COLLECTION



© 1996 The Right Stuff a label of the EMI Records Group N.A.



AS HEARD ON
"The Love Affair"
HOSTED BY
"SLOW JAMMIN' JAMES"

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a number following the symbol. *Indicates indicator ID is available. Most show prices and CD prices for WEA and BMG labels are suggested lists. Some prices marked CD, and all other CD prices are suggested prices, which are computed from wholesale prices. Greatest sales shows chart's lowest

where Elektra hosted a "pizza and forti-
ties" party for local tapemasters and
record-pool DJs, and mix-show jocks
at the label's New York offices. Elektra
black music senior VP Richard Nash
says, "We wanted to start breaking
up the streets and let everybody
know Busta was gettin' ready to
come out in '96, so [at the party] we
played [the B-side] 'Everyth-
ing Remains Raw' and the single, 'We
(Continued on next p.)

Billboard HOT R&B SINGLES

FOR WEEK ENDING FEB. 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScanSM

WEEK	THE WEEK'S NEW	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
(1)	1	5	*** No. 1 *** NOT GON' CRY (FROM "WAITING TO EXHALE") BRYANT M. BRYANT	2 weeks at No. 1 ♦ MARY J. BLIGE	1
2	2	1	BEFORE YOU WALK OUT OF MY LIFE/THIS IS THE WAY I FEEL BRYANT M. BRYANT	♦ KILNICA	1
3	4	1	SOON AS I GET HOME BRYANT M. BRYANT	♦ FAITH EVANS	3
4	5	6	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BRYANT M. BRYANT	♦ BRANDY	4
5	3	2	ONE SWEET DAY JAY-Z	♦ MARSHAY CARY & ROYCE	2
6	7	8	TONITE'S THIS NIGHT JAY-Z	♦ KRIS KROSS	2
7	6	3	EXHALE (SHOP SHOOP) (FROM "WAITING TO EXHALE") JAY-Z	♦ WHITNEY HOUSTON	1
8	9	9	LOVE & LIFE JAY-Z	♦ JODECI	8
9	10	11	NO ONE ELSE JAY-Z	♦ LL COOL J	9
10	8	7	HEY LOVER JAY-Z	♦ LL COOL J	11
11	11	14	WHERE DO YOU WANT ME TO PUT IT JAY-Z	♦ SOLO	11
12	12	10	WE GOT IT JAY-Z	♦ IMMATURE (FEATURING SMOOTHIE)	12
13	18	28	FU-GEE LA JAY-Z	♦ FLIGURES	13
14	22	10	Nobody Knows JAY-Z	♦ THE TONY TRICK PROJECT	14
(15)	NEW	1	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JAY-Z	♦ ICE CUBE	15
16	NEW	1	GET MONEY JAY-Z	♦ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G.	16
17	16	17	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") JAY-Z	♦ MONIEH	17
18	15	13	WHO CAN I RUN TO JAY-Z	♦ JESSE	18
19	13	10	WHERE EVER YOU ARE JAY-Z	♦ TERRY LYONS	19
20	22	26	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") JAY-Z	♦ SHAWN STOCKMAN	20
21	17	18	TELL ME JAY-Z	♦ GROOVE THEORY	21
22	20	16	YOU PUT A MOVE ON MY HEART JAY-Z	♦ QUINCY JONES INTRODUCING TAMIA	22
(23)	NEW	1	*** Greatest Gainer/Sales *** EVERYBODY JAY-Z	♦ VIVETTE MICHELLE	23
24	21	21	LET'S PLAY HOUSE JAY-Z	♦ THA DOGG FOUND FEATURING MICHELLE	24
25	19	15	DIGIN' ON YOU JAY-Z	♦ T.I.C.	25
26	21	21	WHO DO YOU LOVE JAY-Z	♦ DEBORAH COX	26
27	24	24	STYLIN' IN LOVE JAY-Z	♦ BRIAN MCKAY	27
28	25	25	FANTASY JAY-Z	♦ MARSHAY CARY	28
29	23	13	YOU REMIND ME OF SOMETHING JAY-Z	♦ R. KELLY	29
30	28	32	NOT GIVE UP (FROM "DON'T BE A MENACE...") JAY-Z	♦ ISLAND INSPIRATIONAL ALL STARS	30
31	33	34	YOU WANT THIS PARTY STARTED JAY-Z	♦ SOMETHIN' FOR THE PEOPLE	31
32	25	23	CRUISIN' JAY-Z	♦ D'ANGELO	32
33	32	27	ALREADY MISSING YOU JAY-Z	♦ GERALD LEVERT & EDIE LEVERT, SR.	33
34	35	30	DANGER JAY-Z	♦ BLUANT BLAZHAY	34
35	29	23	CELL THEORY JAY-Z	♦ GOCODE MOE	35
(36)	NEW	1	KEEP TRYIN' JAY-Z	♦ GROOVE THEORY	36
37	30	28	HOODED ON YOU JAY-Z	♦ SULA	37
38	36	38	GOIN' UP YONDER JAY-Z	♦ M.C. HAMMER	38
39	34	31	ANYTHING JAY-Z	♦ 3T	39
(40)	NEW	1	*** Greatest Gainer/Airplay *** A THIN LINE BETWEEN LOVE & HATE JAY-Z	♦ H-TOWN	40
41	40	43	BROKENHEARTED JAY-Z	♦ BRANDY	41
42	37	35	GANGSTAS' PARADISE (FROM "DANGEROUS MINDS") JAY-Z	♦ COOLIO FEAT. 2	42
43	41	40	HEARD JAY-Z	♦ THE CLINIC	43
44	36	31	HURRICANE JAY-Z	♦ THE CLINIC	44
45	39	41	JUST TALK LET US KNOW JAY-Z	♦ EAZY-E	45
(46)	NEW	1	WELCOME JAY-Z	♦ ERICK SERMON	46
47	47	47	YOUR HEART'S IN GOOD HANDS JAY-Z	♦ AL GREEN	47
48	48	48	HOW WE ROLL JAY-Z	♦ THE BARBERS GROOM	48

WEEK	THE WEEK'S NEW	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
49	43	30	YOO HOT JAY-Z	♦ COOLIO	49
50	42	36	SENSENATIONAL JAY-Z	♦ DEBORAH COX	50
51	44	42	THROW YOUR HANDS UP JAY-Z	♦ L.V.	51
(52)	NEW	1	GIVE ME THE NIGHT JAY-Z	♦ RANDY CRAWFORD	52
53	55	57	CAN'T BE WAITING TIME (FROM "DON'T BE A MENACE...") JAY-Z	♦ TONIA FEAT. LOU	53
54	55	57	LOVE OF MINE JAY-Z	♦ EARTH GYRLZ	54
55	57	57	REWARD OF MY CROWN (FROM "THE LINE BETWEEN LOVE & HATE") JAY-Z	♦ I.C. CREW FEAT. T. & N. SENTINEL	55
56	45	37	I REMEMBER JAY-Z	♦ BOYZ II MEN	56
57	49	43	SORRY JAY-Z	♦ PURPLE SOUL	57
58	51	53	GIMME TROUSERS JAY-Z	♦ AZ	58
(59)	NEW	1	ALL I NEED JAY-Z	♦ JESSE POWELL	59
60	62	78	LEFLAUF LEFLAH EKSHUSKA JAY-Z	♦ HELTAN SKELTAN & O.C. & C.A.	60
61	61	61	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) JAY-Z	♦ SPEECH	61
62	52	50	EAST 1999 JAY-Z	♦ BONE THUGS-N-HARMONY	62
63	53	50	RUNNIN' JAY-Z	♦ THE PHAROS	63
64	54	56	LOOK WHAT YOU'VE DONE JAY-Z	♦ ASIANE	64
65	58	55	FUNNY HOW TIME FLIES JAY-Z	♦ INTRO	65
66	67	69	FUNKORAMA JAY-Z	♦ REDMAN	66
67	56	49	I WANT YOU BACK JAY-Z	♦ KYLE GIBSON	67
68	63	62	FAST LIFE JAY-Z	♦ KOOL G RAP	68
69	59	60	I REFUSE TO BE LONELY JAY-Z	♦ PHOTIS HILLMAN	69
70	70	77	RIDIN' LOW JAY-Z	♦ L.A.D. FEATURING DARYL TRAYLOR	70
71	71	81	THROW YOUR SET IN THE AIR JAY-Z	♦ CYPRESS HILL	71
72	78	75	COLD WORLD JAY-Z	♦ GENIUS/GUO FEATURING INSPEKTOR DECK	72
(73)	NEW	1	MICROPHONE MASTER JAY-Z	♦ DAS EFX (FEATURING MOBB DEEP)	73
74	65	54	DANCE TING CALLING MY NAME JAY-Z	♦ AFTER	74
75	68	58	SURRENDER JAY-Z	♦ RUST KLOSSE	75
(76)	NEW	1	NASTY DANCER/WHITEN MURDER JAY-Z	♦ KIRO	76
77	71	76	WINGS OF THE MORNING JAY-Z	♦ CAPELETON	77
78	62	66	SPECIALIZE JAY-Z	♦ MICHAEL BUCKLEY	78
79	76	82	INCARCERATED SCARFACES CREAM JAY-Z	♦ CHEF RAEKOWN	79
80	84	80	WHAT'S UP START (FROM "THE SHOW") JAY-Z	♦ SUGA	80
(81)	NEW	1	UNKNOWN/WHEDU JAY-Z	♦ BAHAMADIA	81
82	83	86	BROKEN LANGUAGE/HUSTLIN' JAY-Z	♦ SMOOTHE DA HUSTLER	82
83	81	83	CUTIE JAY-Z	♦ RAW STUFF	83
(84)	NEW	1	SEXY JAY-Z	♦ R. KELLY	84
85	77	79	THE RIDDLER (FROM "BATMAN FOREVER") JAY-Z	♦ METHOD MAN	85
86	73	84	I NEED YOU TONIGHT JAY-Z	♦ JUNIOR M.A.F.I.A. FEATURING GALIYAH	86
(87)	NEW	1	HEINY HEINY JAY-Z	♦ 95 SOUTH	87
88	79	83	WHERE IS THE LOVE (FROM "DEAD PRESIDENTS") JAY-Z	♦ JESSE & TRINA	88
89	88	70	IT'S ALL ABOUT YOU JAY-Z	♦ ADINA HOWARD	89
90	85	71	ITS MY LIFE JAY-Z	♦ ANGIE B	90
91	89	85	PLAYA NATA JAY-Z	♦ LUNIZ FEATURING TEDDY	91
(92)	NEW	1	COOLIE HILL JAY-Z	♦ CAMP LO	92
93	89	73	TOP OF THE STAIRS (FROM "MONEY TRAIN") JAY-Z	♦ SKEE LO	93
94	87	72	TAKE A LOOK JAY-Z	♦ J'SON	94
95	91	71	LET'S GO JAY-Z	♦ THE CLINIC	95
96	95	96	WIKEDONK JAY-Z	♦ SMIF-N-WESSUN	96
97	94	86	LAST DAVE JAY-Z	♦ CINYX	97
98	90	91	MOVE YA BODY JAY-Z	♦ MAD SKILLZ	98
99	88	88	RETURN TO DA LUVIN' ZONE JAY-Z	♦ THE D.C.C.	99
100	92	92	GOLD JAY-Z	♦ THE BARBERS GROOM	100

Records with the greatest airplay and sales gains this week. * Indicates availability. ** Recording industry. All America (RAA) certification for sales of 500,000 units. RAA certification for sales of 1 million units, with additional in-store indicated by a number following the name. Catalog number is for cassette singles. ** Indicates indicates catalog number is for cassette single. Regular cassette single availability. (C) Cassette single availability. (D) CD single availability. (D) CD single availability. (M) Cassette single availability. (T) Vinyl single availability. (V) Vinyl single availability. (C) CD single availability. (D) CD single availability. © 1996, Billboard/RIAA Communications.

Hot R&B Airplay™

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Trac system. 66 R&B stations are electronically monitored each week, 7 days a week. Songs are ranked by impressions, compounded over a one-week period. Songs are ranked by the number of stations that have played the song. Songs are ranked by the number of stations that have played the song. Songs are ranked by the number of stations that have played the song.

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (SEE DISTRIBUTING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (SEE DISTRIBUTING LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Records with the greatest play. © 1996 Billboard® Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (SEE DISTRIBUTING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE ARTIST (SEE DISTRIBUTING LABEL)
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Records with the greatest play. © 1996 Billboard® Communications.

TITLE (Publisher - Licensing Co.) Sheet Music Co.

1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

Records with the greatest play. © 1996 Billboard® Communications.

Hot R&B Singles Sales™

Compiled from a national sample of POS data by Nielsen. POS data is not reported by retail stores which report number of units sold to SoundScan. POS data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK WEEKS ON CHART		TITLE (ARTIST) (SEE DISTRIBUTING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART		TITLE (ARTIST) (SEE DISTRIBUTING LABEL)
*** NO. 1 ***					
1	2	NOT GUNN FASH FUNK (T-STAR) (ROYALTY)	38	37	RIDIN' LOW BIG SHOOTIN' (TRAVIS) (POLYGRAM)
2	3	SOON AS I GET HOME FASH FUNK (T-STAR) (ROYALTY)	41	40	I KEEP TERTIN' THE TERTIN' (T-STAR) (POLYGRAM)
3	1	WINTER'S NIGHT MADONNA (POLYGRAM) (POLYGRAM)	49	39	FLUNKIN' DA RELAXIN' INTERSCOPE
4	11	ONE SWEET DAY MADONNA (POLYGRAM) (POLYGRAM)	41	41	THROW YOUR SET THE TERTIN' (T-STAR) (POLYGRAM)
5	6	THE SWEET DAY MADONNA (POLYGRAM) (POLYGRAM)	42	38	FADEE EM ALL THE TERTIN' (T-STAR) (POLYGRAM)
6	7	FIJI GEE LA THE TERTIN' (T-STAR) (POLYGRAM)	41	43	CON WITHIN THE TERTIN' (T-STAR) (POLYGRAM)
7	4	BEFORE YOU WALK, LAKE THIS AND ROCKAWAY (ROYALTY)	44	52	DAVE HAVEN SHAD (PERSPECTIVE)
8	5	NO ONE TOTAL (JIVE) (JIVE)	45	1	WELCOME ZACK VERNON (JIVE) (JIVE)
9	7	SITTIN' UP IN MY ROOM BENSON (JIVE) (JIVE)	46	40	15 HOODED ON MY BENSON (JIVE) (JIVE)
10	8	EXHALE (SHOOP) SHOOT BENSON (JIVE) (JIVE)	51	54	BEWARE OF MY CREW BENSON (JIVE) (JIVE)
11	9	HEY LOVER BENSON (JIVE) (JIVE)	48	72	A THIN LINE BETWEEN LOVE & HATE BENSON (JIVE) (JIVE)
12	15	LOVE U 4 LIFE GROOVE (JIVE) (JIVE)	49	45	FAST LIFE GROOVE (JIVE) (JIVE)
13	14	WHEN I CAN WANT ME TO PUT IT GROOVE (JIVE) (JIVE)	48	51	SHOOTIN' DA SHOOTIN' GROOVE (JIVE) (JIVE)
14	1	GET MONEY JIVE (JIVE) (JIVE)	52	41	THE HOODLER JIVE (JIVE) (JIVE)
15	1	WE GOT IT JIVE (JIVE) (JIVE)	51	52	THROW YOUR HANDS UP JIVE (JIVE) (JIVE)
16	9	HOOBOO KNOWS JIVE (JIVE) (JIVE)	53	59	COLD WORLD JIVE (JIVE) (JIVE)
17	16	ANYTHING JIVE (JIVE) (JIVE)	54	42	EASY 1999 JIVE (JIVE) (JIVE)
18	22	EVERYDAY & EVERYNIGHT JIVE (JIVE) (JIVE)	51	51	UNKNOWN WOUNDS JIVE (JIVE) (JIVE)
19	1	I MISS YOU (COME BACK HOME) JIVE (JIVE) (JIVE)	56	12	STILL IN LOVE JIVE (JIVE) (JIVE)
20	18	CELL THERAPY JIVE (JIVE) (JIVE)	57	12	WINGS OF THE MOONING JIVE (JIVE) (JIVE)
21	20	VISIONS OF A SUNSET JIVE (JIVE) (JIVE)	58	53	DON'T GET UP JIVE (JIVE) (JIVE)
22	20	BURNIN' BLANDY (FADENBLANDY) JIVE (JIVE) (JIVE)	59	16	GET CHANGING (CHANGING) SCARFACES JIVE (JIVE) (JIVE)
23	12	PLAY THE HOUSE JIVE (JIVE) (JIVE)	60	18	SENTIMENTAL JIVE (JIVE) (JIVE)
24	1	ALL THE THINGS YOUR MAM WONT DO JIVE (JIVE) (JIVE)	62	18	WHO CAN I BURN TO JIVE (JIVE) (JIVE)
25	8	WHO DO YOU LOVE JIVE (JIVE) (JIVE)	62	18	I NEED YOU TONIGHT JIVE (JIVE) (JIVE)
26	8	GANGSTA'S PARADISE COLORED TAT (JIVE) (JIVE)	63	26	PEPPY, LEX, COMPA, HANNA & HENRY JIVE (JIVE) (JIVE)
27	8	THE LET IT GO JIVE (JIVE) (JIVE)	65	28	SHINE YOUR JIVE (JIVE) (JIVE)
28	13	WHERE ELSE YOU ARE JIVE (JIVE) (JIVE)	65	18	RUNNIN' JIVE (JIVE) (JIVE)
29	13	YOU REMIND ME OF SOMETHING JIVE (JIVE) (JIVE)	66	18	TALL ARNT READY YET JIVE (JIVE) (JIVE)
30	13	CRUSHIN' UP JIVE (JIVE) (JIVE)	67	36	YOU WANT THIS PARTY STARTED JIVE (JIVE) (JIVE)
31	17	CRUSHIN' UP JIVE (JIVE) (JIVE)	68	56	11 JIVE (JIVE) (JIVE)
32	8	GONN UP FONDER JIVE (JIVE) (JIVE)	69	24	ALREADY MISSING YOU JIVE (JIVE) (JIVE)
33	10	TOO HOT JIVE (JIVE) (JIVE)	70	55	NASTY DANCER/WHITE HORSE JIVE (JIVE) (JIVE)
34	12	YOU PUT A MOVE ON MY HEART JIVE (JIVE) (JIVE)	71	76	WEEKENDZ JIVE (JIVE) (JIVE)
35	20	PARADE (JIVE) (JIVE)	73	65	CAN'T BE WASTING MY TIME JIVE (JIVE) (JIVE)
36	18	TELL ME JIVE (JIVE) (JIVE)	74	61	MOVE A BODY JIVE (JIVE) (JIVE)
37	16	HURRICANE JIVE (JIVE) (JIVE)	75	61	LOOK WHAT YOU'VE DONE JIVE (JIVE) (JIVE)

Grammy's Latest Call To David Morales' Career

DAVID MORALES is all about vibe and contradictions. Like the countless records that fill his 10-year career as one of the most truly legendary producers and DJs, he embraces the mood or context of a singular moment and wears it comfortably. As a result, it is not uncommon to watch him swerve from startlingly sty and modest to brazenly open and opinionated in the span of time it takes for him to take a swig from a bottle of Beck's beer ("no glass, please").

Such flexibility has served the Brooklyn, N.Y., native extremely well. Not only is Morales the dance music producer/remixer of choice for such superstars as Michael Jackson, Tina Turner, Seal, and Luther Vandross, he also co-owns the influential *Def Jam Productions*, which manages fellow club pioneer Frankie Knuckles, among other producers. He also remains one of the most in-demand turntable artists in the world.

The chilly January morning when we met with Morales for a rare interview, he was in the midst of doing what he does best, mixing a record—the forthcoming "Pray For Love" by Love To Infinity, to be safe. He was also still blissfully ignorant of the surprise of earning a Grammy nomination as one of the producers of Mariah Carey's mega-album "Daydream."

Billboard: Where were you when you found out you were nominated for a Grammy?

David Morales: In the studio. When Judy [Weinstein, his manager] called, I thought she was kidding me. A funny thing that, which was a different version of the single "Fantasy," went originally supposed to be on the album.

BB: How you thought about winning?

DM: Never in my wildest dreams. It seems virtually impossible.

BB: How does something like this change you?

DM: It has totally lifted me up off the ground. To be a dance producer in that arena is incredible. I feel a definite shift. It's like a sign that it's going to be a great

year.
BB: It could also be the start of some changes in your career. Are there any specific ones you'd like to make?

DM: I want to concentrate more on writing and producing. I'd also like to have a little and enjoy things more. I spend Monday through Friday in the studio. Contrary to popular rumors, no one does my work for me.

BB: How does it feel to be in such huge demand?

DM: Actually, I don't feel like I'm in huge demand.

BB: You don't?

DM: No, not really. For me, this is a natural pace. I appreciate being considered so highly but we all go through insecurities.

BB: And is that what pushes you? Looking at your schedule, you work like you're a kid still wanting to make it.

DM: Do you feel like you've made it?

DM: Yes and no. Sometimes I feel like a dinosaur compared to others. It's been 10 years now. In the early years, when I was first getting hot, I had no idea of what was up. It was like, "Wow... they like what I do." It's wild to go out, and people know what you do.

BB: Are there moments—like maybe when you're working with an artist like Mariah Carey—you think, "I've arrived?"

DM: It's exciting. But I can get into

distating.
BB: Does it ever creatively paralyze you? For example, I would imagine that there's a lot of internal drama attached to working on a record like "Screen" by Michael Jackson.

DM: Working on "Screen" was an experience. I wasn't 100% pleased with that one. I was totally taken out of my element. We had to work in a specific studio in Los Angeles that I'd never seen or been in before, and security was intense. Everything about it was hush-hush. And then you stop and think about the fact that you're working on the King of Pop's music. It's wild... I mean, I used to treat and irritate Michael Jackson when I was in the first grade! The whole experience was deep.

But it's nice to have the status to even be in that kind of situation. There are a lot of great people out there making



by Larry Flick

music, and I'm just happy to be part of the whole business. It's funny because those situations can have a whole different vibe. For example, when you're working with Mariah or Gloria [Estefan], and you feel that something is wrong with the vocal. All I can think is, "How am I going to tell Mariah Carey that something else's doing with her voice isn't working for me? Who am I next to someone like her?"

BB: So what do you do?

DM: Laugh. Well... After hearing it for a while, I've got to say something. And that's when I realize that they are here to respect for me. There's a reason why I'm there in the first place. It's a blessed life.

BB: Do you ever burn out?

DM: It happens to everyone, but I always rebound and get myself back together. There were times when I was doing three or four records a week, working it seven days a week.

BB: What about the flavors of the moment? Is there anyone out there making you look over your shoulder?

DM: People used to treat and make me feel that way. And I hate when people in this business are like, "This one's on your shoulder when someone good was coming up. I had a broken neck."

And it's not like I wasn't new on the scene at one time, too. I can't think that it's always gonna be about me. Of course, flavors come and go. Some move on, some stay. You make your mark, you move aside, and you let someone else get a chance.

BB: But you still have that competitive spirit.

DM: Without a doubt. It was never my intention to be temporary.

BB: Do you ever listen to another producer's record and wish you had done it? **DM:** There's no one in that attitude. I'll drive you nuts. I can appreciate a great record—even if it's by someone I might not like personally. If it's slamin', I want to play it.

BB: The last time we talked for the record, you had just completed your "Bad Vibe Club" album for Mercury. Now that it's come and gone, what do you think about the whole thing?

DM: It was a good experience. I learned some lessons—especially about the corporate structure of this industry. I realized how frustrating it is for an artist to have a label that can't get with what you're doing.

Creatively, I was showcasing different sides of my personality: reggae, soul, house. It was intended to be a collage of sounds. I wanted to show that dance comes in different tempos. I do feel that the record was one of its time.

BB: Do you want to do another album?

DM: I'd rather be behind the scenes. I need one more to be center stage. I'm too shy for that.

BB: After 10 years, you're still active

by spinning. Why?

DM: I have to. It's in me like a drug. I have turntables everywhere—in the office, in the studio, in my home. I'm always trying out new mixes and listening to new records. I like listening to new records. I sure would like the records to go back.

BB: What do you think about dance music these days?

DM: It's starting to get a little better. I was listening to some stuff from the '70s the other day, and it was incredible. It took me back. Things were so different then. It didn't matter if you looked cute or ugly or fat or short—the music was what mattered. And there was a lot more time and effort put into the songs back then. People just seemed to work harder.

BB: When I talk to people about whose music moves them, your name inevitably comes up. Whose music is moving you these days?

DM: First off, let me say that I do have contemporaries. I am not alone in a league. Let's see... I love Masters At Work and Frankie Knuckles. People are overlooking Satoshi Tomioka. I like a lot of guys from overseas. Grant Nelson has been doing some nice stuff. So has C.J. Mackintosh. Ricky Morrison is a real good kid coming up. And, of course, Todd [Terry] is a maniac. There are actually a lot of people I enjoy and support. Why not? We're doing it all for the same thing.

BB: So then why is there all this dogging happening on the street?

DM: It's sad. I wish people would stop pointing fingers and doing and just play each other's stuff. You can't just be into your own stuff. If you do that, your world just gets smaller and smaller.

BB: But it is an easy trap to fall into when it comes successful. How do you avoid it?

DM: Quite honestly, I am the last one to play my own records. After listening to them nonstop for two or three days, I don't want to hear them anymore.

BB: But you must go back to your records after a while and re-examine them. Which ones still work for you?

DM: That's tough. "Love Will Save The Day" by Whitney Houston, "Mr. Loverman" by Shabazz [Ranks], "What Is This Thing Called Love" by Alexander O'Neal, "Another Sleepless Night" by Shawn Christopher [Shawn "Love Lives" by Alvin Limerick. I am still really dig "Finally" [by CeCe Peniston]. But I think that "Dreamlover" [by Mariah Carey] is probably my all-time favorite.

BB: Which of your records make you cringe?

DM: [Laughs] Please don't take me there. There are more than a few that I stop and think, "Why?" And there are some records I've wanted to give up on midway through the mix. What can I say? You need to make bad records sometimes. It's one of the ways to judge when you're good. Anyone who says they don't like bad is lying.

BB: Let's dig into one of the long-running arguments surrounding you. What's the latest on the Def Mix label?

DM: It will happen—maybe in the next few months. We're trying to find the time to do it. One of the things I'm most about being David Morales is that people expect you to be phenomenal

everyday. That's just not possible, obviously. But when you have a good reputation, you to be double conscious of what you put out. I don't want to waste this opportunity. I've got to put my best foot forward. When you reach a certain level—and the only way to go down—people will try to trip you. It's sad, but true.

BB: Does that give you stage fright?

DM: Absolutely. Sometimes I think I'm not cut out for this. I still think that after doing this for 10 years. Then I wonder what else I would do. The only other thing I was ever interested in was law. But at this age, that is never going to happen! After 10 years, the Grammy nomination is a real nice reward. It's a sign that it's time to move on to a new level. It was a real wake-up call. Most days, I still feel like I'm hanging on the lower level... still hanging underground.

BB: But that's not how people in this industry see you.

DM: Well... I suppose so. I don't even know what people really think of me anymore. I don't know the reason to come to with a real live! At that point, I certainly don't let my hair down so easily. I've become more guarded.

BB: Because you know your every word will travel.

DM: And get totally twisted. Suddenly there's this major thing going on because David Morales said it. And, in the end, I may not have even thought I've supposedly said. It's scary.

BB: Would you ever leave dance music?

DM: No. But I would like to try other things. Balance is good. But I'm not "going R&B" or anything, like so many other people who start out in dance music. I still love dance music. And I still love to travel.

BB: Where do you go from here?

DM: Ten years from now, I would like a much easier schedule. Maybe work on a few major projects a year and then call for the rest of the year.

BB: But will you really allow yourself to have such an easy lifestyle?

DM: [Laughing] I doubt it.

HIP HOP FREESTYLE CLUB HOUSE TECHNO

WE ARE THE 12" VINYL SINGLE SOLUTION

OVER 500 MAJOR/INDEPENDENT LABELS
CURRENT AND CATALOG ON 12" / LP'S
KNOWLEDGEABLE SALES FORCE
EXCELLENT SERVICE

VINYL ACCESSORIES
Record Bags • Slip Mats • Stanton Products

CALL FOR OUR NEW STORE PACKET

UNIQUE MUSIC CORP.
110 DENTON AVENUE, NEW HYDE PARK, NY 11040

Tel: (800) 294-5611 Fax: (800) 294-5611
Tel: (800) 294-5611 Fax: (800) 294-5611

PROGRESSIVE TRANCE DANCE DANCEHALL

Billboard

HOT Dance Breakouts

FOR WEEK ENDING FEB. 10, 1995

CLUB PLAY

1. SALVA MAVE (SAVE ME) FATLIPS
2. LIFT ME UP CONNIE & JONOR HART
3. GETTY ME TO TAKE TO THE TOP
4. GIFFEY WILLIAMS WANTS AN HEART
5. BIG YELLOW JUNE JON BRYCHEL
6. DON'T FALL IN LOVE WITH ANYONE

MAXI-SINGLES SALES

1. CAN'T BE WASTING MY TIME MONA LISA FEATURING LIZZY BLOOM
2. FOLLOW YOU DOWN GIN BOYS BAND
3. PACIFIC TRIP CAMYLO PEX
4. THE MINE MASTER DAVE EVANS
5. RUMOUR BEL CANTO LAURE

Breakouts: Titles with sales reported this week, based on club play share charted below.

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

ARTIS

★ ★ ★ No. 1 ★ ★ ★

2	3	9	WHEN I'VE GOTTA FEEL IT	1997/01	1	WU-YANG	SUNGHEEFT
2	3	4	THE LOVER THAT YOU ARE	JULIANNA 2500		PULSE FEATURING ANTONETTE ROBERSON	
3	4	5	9	DAY BY DAY CASUAL 234		DAJAE	
4	6	7	10	SHOOT ME WITH YOUR LOVE	95/05/05/05	◆ D REAM	
5	5	1	10	GO MYSELF THROUGH	HENRY STREET/BEAT 95/01/ATLANTIC	THE BUCKLE TEETH	
6	1	2	11	1	I FOUND IT (MAN 203)	DAFINE	
7	7	13	8	TREAT ME RIGHT ON PLANET 10303		TEMPLE OF THE GROOVE	
8	14	24	5	9	ENERGY (THE HIGGINS) 10308	DEVONE	
9	15	16	5	10	TOMA DUSTY DUNGEON 1258	EL CANTOR	
10	11	17	8	FREEDOM (MAKE IT FUNNY)	STRATY RHYTHM 12403	BLACK MAMBA	
11	12	19	9	CATERPILLAR MOODSOME (BASIC 1)		KEONI	
12	18	43	9	WHO DO U LOVE	ARISTA 12943	DEBORAH COO	
13	19	17	19	FINGERS & THUMBS (COLD SUMMER'S DAY)	MUSICA ELECTRA 6653503	◆ CRASURE	
14	19	19	8	THE WINDING SONG	95/01/05/05	DOUBLE/US/GOOD	
15	19	19	1	UNLEARN	MAN TRAX 4724/07	PSYKOSONIC	
16	19	20	1	PASSION OF THE NIGHT	LOOQ 59031	◆ CLUBZONE	
17	17	19	8	THE NEW ANTHEM	LOOQ 59034	N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION	
18	9	9	19	1	5-LOCALIZE (HARD ARISTA 1290)	EXPOSE	
19	19	19	7	PEOPLE OF THE WORLD		DEEPER FEATURING KURTIN POLAN	
20	17	18	5	CHILDREN OF THE WORLD	LOOQ/000001 50106	SOUND OF B. KICHANES	
21	17	36	4	DREAM COME TRUE	GRIN/GRANDSON (BASIC/STY) 9/07/05/05	ANGEL & LEWIS	
22	19	1	1	THIS TIME AROUND	EPIC PROMO	MICHAEL JACKSON	
19	19	19	19	ADDICTED	93/01/03/05	PLUTONIC	
24	19	9	17	IF I WERE YOU	WAINES 8005 43626	◆ K D LANG	
19	19	9	12	BEAUTIFUL LIFE	ARISTA 12918	◆ ACE OF BASE	
26	19	19	4	SHUT UP (AND SLEEP WITH ME)	LOOQ 59033	◆ SUN WITH SEBASTIAN	
*** POWER PICK ***							
27	42	—	1	MUSICA ES MI VIDA (ROSE/ROSE)	GORGIANA ANTHEM FT. BJ MCKINNEY	C+C MUSIC FACTORY	
19	19	19	19	COME ON HOME	EPIC 77941	CYNTHI LAUPER	
19	17	36	4	LOVE IN C MINOR	PURE 2251	CERRONE	
30	26	26	9	SUPERSTAR	DI MCKENHIE MUSIC BR424	CIRRUS	
31	46	—	2	SET ME FREE	CHERAN 24579	MIISA	
32	19	44	4	EARTH SONG	EPIC PROMO	◆ MICHAEL JACKSON	
33	20	19	19	TO DESERVE YOU	ATLANTIC 85331	◆ BETTE MIDLER	
34	20	19	19	TO DESERVE YOU	ATLANTIC 85331	◆ BETTE MIDLER	
35	17	17	6	HAPPY MAY 1995		◆ TINA TURNER	
36	30	19	4	TIME TO GET DOWN	4075/07/05 1206	ANGEL MORALES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTS	
37	19	—	1	LET THERE BE LIGHT	REUBEN 47561	◆ MIKE OLDFIELD	
38	19	—	2	GIVE ME LOVE	1054/05/04 005	ALCATRAZ	
*** HOT SHOT DEBUT ***							
39	NEW	1	1	THREE DESIRES (THREE WISHES)	EPIC PROMO	GLORIA ESTEFAN	
40	NEW	1	1	IMITATION OF LIFE	95/06/05/05	BILLIE RAY MARTIN	
41	36	33	9	EVERYBODY SALSA	PURE 12640/07	TITO PUENTE JR. & THE LATIN RHYTHM	
17	40	40	9	THE JOY YOU BRING	CUTTING 359	SWING 52	
43	NEW	1	1	AIN'T NOBODY WORK	7822/05/05/05	◆ DIANE KIRK	
44	NEW	1	1	LIGHT YEARS	WORK 7837/05/05/05	◆ JAMIROQUAI	
45	NEW	1	47	SUNRISE SERVICE	TOMA 506	A-MEN	
46	NEW	1	19	WALKIN' UPON A ROSE		FRANKIE KNUCKLES FEATURING ADELE	
47	NEW	1	32	MY LOVE (LIVE)	2505	95 NORTH FEATURING SABRINA JAY & JON	
48	NEW	1	1	TAKE A LONG WALK	LOOQ/00000 69020	◆ P-DRIVE	
49	30	16	19	FIND A WAY	ATLANTIC 2004	◆ SOUL SOLUTION	
50	17	46	9	HAPPY SAD	MATADOR 7475/ATLANTIC	◆ PRICIGATO FIVE	

○ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl max-single, or cassette max-single available in 1996. Reissue/RIP: Reissues/Reissues. Communications.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCAN, INC. SoundScan®

ARTIST

★ ★ ★ No. 1 ★ ★ ★

[illegible]

The image shows the cover of a CD titled "Club Mix 96 Volume 1". The cover features a dark, abstract background with a car's headlight visible on the left. The text "CLUB MIX" is written in a stylized, cursive font, with "96" in a large, bold, outlined font below it. "Volume 1" is written in a smaller font to the right of "96". At the top, it says "DANCE-INSPIRED PARTY MIX". At the bottom, it says "AN ANTHEM RECORDS RELEASE". On the left side, there is a logo for "COLD 96.1 FM" and the word "PRESENTS" below it.

- 13 non-stop remixed Dance/Pop hits
- More songs, more performances than previous volumes, at the same price
- Club mix '95 V.2 still charting in *Billboard* 200 in Jan '96
- Major market TV ad support

1. <i>The Bomb</i> THE BUCKLEHEADS	6. <i>Tonight Is The Night</i> LE CLICK
2. <i>Magic Carpet Ride</i> THE MIGHTY DUB KATS	7. <i>Scatman</i> SCATMAN JOHN
3. <i>Do You Wanna Get Family</i> C+C MUSIC FACTORY	8. <i>Everybody Be Somebody</i> RUFFIN'CEK
4. <i>Hazarens</i> LOS DEL MAR	9. <i>FEATURING YAVAHU</i>
5. <i>Special Healing</i> ANGEL MALLION	10. <i>Party Girl</i> ULTRA NATE
6. <i>Groove Train</i> ZANE	11. <i>Say Together</i> BAMINAGA TUCKER
7. <i>Too Many Fish</i> FRANKIE KNUCKLES	12. <i>Love & Devotion</i> JOE CARDOWELL
	CS 6210-4 CD 6210-2 JARR

Available through all major one-stops and distributors nationwide. Call 1-800-328-6640 (ext. 877) for more information.

Distributor: by N-Int'l International (USA), Inc.
© 1996 N-Int'l International (USA), Inc.




RECOGNIZE THE REAL

Shenandoah Marks 1st Decade

Capitol Set Features Old, New Material

■ BY DEBORAH EVANS PRICE

NASHVILLE—Shenandoah is celebrating its 10th anniversary this year with the April 2 release of "Now & Then."

The 15-song collection features such early hits as "Ghost In This House," "Church On Cumberland Road," "Two Down Roses," "Sunday In The South," and "Moon Over Georgia." There also are five new tracks, including "I Will Know You," "Lonely Too Long," and the first single, "All Over But The Shoutin'," which will be released Feb. 19.

"The overall feeling on this particular project is that this is a celebration of their career," says Capitol executive VP/GM Walt Wilson. "When we stepped back and took a look at their history and what an impact these guys have had over the last 10 years, it's a real exciting thing to celebrate. This band has to be one of the most consistent acts in country music."

According to Wilson, Capitol plans to make consumers aware of the new album through radio specials and a push at retail. It is still working out the details on a worldwide radio special and also plans to issue another special. "We are going to service a similar radio special to all the 2,500-plus stations that are out there," he says. "It will be an open-ended special where stations can actually edit in their own involvement."

Capitol is also negotiating with the Nashville Network on a Shenandoah 10th anniversary television special that will air later in the spring. Additionally, the label is talking to TNN about devoting a whole episode of the new "Prime Time Country" show with Tom Wopat to Shenandoah.

"This band hasn't gone away," Wilson says. "Everybody loves them, and they are doing great. In fact, they are doing better in a lot of ways than they ever have, and it's time to stand up and celebrate it."

Shenandoah has a lot to celebrate these days. It seems to be enjoying its best time yet. The group took home a Country Music Assn. Award in October for its collaboration on "Somewhere In The Vicinity Of The Heart" with Alison Krauss. This year, Shenandoah is nominated for Grammy Awards in three categories—best country performance by a duo or group with vocal for "Darned If I Don't (Danged If I Do)," best country

collaboration with vocals for "Somewhere In The Vicinity Of The Heart" with Krauss; and best Southern gospel, country gospel, or bluegrass gospel album for its participation on "Amazing Grace—A Country Salute To Gospel."

Lead vocalist Marty Raybon says that the band is enjoying these good times. "The new record is a reflection of both the group's past and future. We wanted to take people through the years. From the first top 10 [single], "She Doesn't Cry Anymore," to "Mama Knows," "Church On Cumberland Road," and "Sunday In The South."

"We wanted to take people through the years as it went in the beginning of our career," Raybon says. "It gave us a chance to take people from where we started at A and wound up at B. This thing isn't over. We are at the ABC level now, and Z is a long way off."

Raybon says the group originally envisioned its greatest-hits package as an album. But it has been in the studio recording new material last year, and it was the label's idea to take five of those new songs and place them with 10 greatest hits for the new album. Then the group went back in and rerecorded new versions of its previous hits (with the exception of "Somewhere In The Vicinity Of The Heart," which was recorded recently).

"The hits on this record have been brought up to date musically and sonically," Wilson says. "Now our job is to get the message out to all the supporters of Shenandoah, radio, and the press."

Wilson and the Capitol staff are hoping the exposure from the Grammy nominations will translate into album sales. Debbie Abbott, senior buyer at Best Buy, a 250-store chain based in Minneapolis, says that could be the case. Although she hadn't talked to Capitol reps yet about their plans for the April release, she says award show exposure is always helpful to a new album.

Wilson says Capitol plans a push to retail that will let fans know what to expect from "Now & Then." "We are going to sticker the album and let people know what a great record it is, because it has 15 cuts on it with the old and new songs, and we're going to position it like a new Shenandoah record," he says. "Retail is a lot like radio. They like Shenandoah because they aren't flashy, but they get the job done."

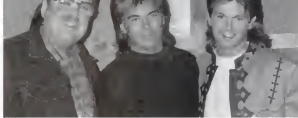
Gary McCartie, PD at WMZQ Washington, D.C., agrees. "Shenandoah represents all that is good about country music—great harmonies, family values, and songs about real life."

Wilson says Capitol plans to secure listening posts at retail and will be setting up promotions at radio to capitalize on the 10th anniversary. "We will be doing a lot of 10th anniversary things, and we are in discussion about some type of promotional things. We just don't have the mechanics finished enough to talk about it yet."

Capitol isn't releasing a video for the first single, but plans one for the second. "Our theory was to put the money we would have put into a video to go in conjunction with TNN on the 10th anniversary special and possibly use that down the road for a home video. We are kind of investing in partnership with TNN on this."

Booked by William Merriam, Shenandoah will also tour this year in support of the 10th anniversary and the new album. (Raybon will continue to perform solo dates in support of the solo gospel project he released on sister EMI label Sparrow last spring.)

(Continued on page 29)



Gattis And The Marty Party. RCA newcomer Keith Gattis was recently joined in the studio by Marty Stuart, who plays mandolin on Gattis' upcoming album. Gattis' first single, "Little Drops Of My Heart," will be released this spring. Pictured, from left, are producer Norro Wilson, Stuart, and Gattis.

Navy F-14 Crash Kills Musician; Great Reissues From RCA, Capitol

THAT NAVY F-14 CRASH in Nashville Jan. 29 took the life of a former country musician, Tommy Ewing Wair, 53, was visiting friends Elmer and Adna Newsum when a Tomet jet hit the Newsum home in Antioch near the Nashville Airport, killing all three immediately. Wair was a fiddler and backup singer for Stonewall Jackson in the '60s, and his sister Juanita is married to Jackson. He also was a former Metro police officer here. Veritas Music Entertainment has had to change its name because of a copyright problem. The label launched by Roy Wansch and Bud Schaetzle will henceforth be known as Imprint Records. It continues to be traded on Nasdaq as VMEI. First releases are expected this spring from Gretchen Peters and Bob Woodruff.

WYNNONA, whose lifestyle continues to enliven the tabloid press, has gotten pregnant again, is now married, and is launching a tour, album, and television special. She's lined up the flamboyant Bette Midler as special guest on her CBS television special, to be aired Feb. 23 at 10 p.m. E!ST. The album "Revelation" will be released Feb. 13 by Carib's MCA, and her tour begins with shows on March 15, 16, and 17 at the Universal Amphitheatre in Los Angeles. She will be a guest on "Late Show With David Letterman" Feb. 21, "Good Morning America" Feb. 22, and "The Tonight Show With Jay Leno" March 18. She'll also appear with Ricky Skaggs and Michael McDonald on "CMT Presents: Monday Night Concerts" April 8 at 8 p.m. and midnight E!ST Blackhawk will be opening act on the first leg of her two-year tour.

APPLE COMPUTER has signed on as title sponsor for Extravaganza '96, the Nashville Entertainment Assn.'s four-day showcase of local, regional, and national musical talent, which is scheduled for various venues Feb. 14-17. More than 200 acts are booked. Other corporate sponsors are Blockbuster Music, Budweiser, Western Pacific Airlines, Jack Daniel's, Southern Comfort, and Henry's. The "Tonight Show With Jay Leno" March 18. She'll also appear with Ricky Skaggs and Michael McDonald on "CMT Presents: Monday Night Concerts" April 8 at 8 p.m. and midnight E!ST Blackhawk will be opening act on the first leg of her two-year tour.

All Music Row was amazed about Brooks' refusal to accept the American Music Awards' artist of the year

award (see *The Best*, page 14). Brooks said he thought that Hootie & the Blowfish have gotten the award because they turned retail sales around last year. Tammy Wynette, on the other hand, said she would have walked on water to get there to collect her Award of Merit. Brooks won male artist and album awards and kept those. Reba McEntire was named best female artist, best group was Alabama, and best new artist was Shania Twain, who continues to enrich my life by risking catching pneumonia in her fashionable outfits.

SOME GREAT STUFF: Country catalog continues to enrich our listening experience. Crossing my desk this week are some discs that will stay on top of the active stack for a while. RCA's Essential Series: "The Essential Jim Ed Brown And The Browns," "The Essential Dottie West," "The Essential Connie Smith," "The Essential Earl Thomas Conley," and "The Essential Forster And Loyd." Needless to say, "Pop A Top" from the Browns should be played daily, and it's nice to hear "Scarlet Ribbons (For Her Hair)" again, as well as "Barroom Pals And Good-time Gals." The late Dottie West is fondly remembered for her feisty spirit as well as for such hits as "Country Sunshine," Conley's duet with Keith Whitley on "Brotherly Love" should be required listening for all aspiring artists. Smith's "Once A Day" likewise needs a revisit.

Capitol/Nashville's Vintage collection is issuing albums from Wanda Jackson, Tex Williams & His Western Caravan, Merle Haggard, and classic duets by George Jones & Melba Montgomery. From the latter, there's an embarrassment of riches: "We Must Have Been Out Of Our Minds," "Rollin' In My Sweet Baby's Arms," and "Blue Moon Of Kentucky." Jones' chemistry with Montgomery was far different than his cooler partnership with Tammy Wynette, and this is a real barn-burner. Haggard's cuts, produced by Ken Nelson and Fuzzy Owen, are simply classics: "Mama Tried," a live "White Line Fever," "Sing Me Back Home," "Hungry Eyes," "The Bottle Let Me Down," "Blues Stay Away From Me," a previously unreleased "Streets Of Berlin," and live versions of "Oke From Muskogees" and "The Fightin' Side Of Me."

Jackson, as you know, pioneered in both rockability and country. In her one guest appearance on "The Grand Ole

(Continued on page 29)

TNN's
new country
showcase!



Hosted By Tom Wopat

weeknights
9PM ET LIVE!

TNN
THE NASHVILLE NETWORK®
We are Country™

© 1996 Group W Satellite Communications. THE NASHVILLE NETWORK, TNN and the TNN logos are registered service marks, and PRIME TIME COUNTRY and WE ARE COUNTRY are service marks, of HLM, Inc., a Landlord Entertainment Company.



HOT COUNTRY

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST STATIONS. RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (COW-PRODUCER)	ARTIST	PEAK POSITION
			*** No. 1 ***			
1	1	13	IF YOU'RE NOT IN IT FOR LOVE I'M OUTTA HERE!	2 weeks at No. 1	SHANIA TWAIN	1
2	6	6	BIGGER THAN THE BEATLES	CLUBB	JOE DUFFIE	2
3	5	11	NOT ENOUGH HOURS IN THE NIGHT	DOUG SUPERMAN	DOUG SUPERMAN	3
4	4	4	COWBOY LOVE	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	4
5	7	7	LIKE THERE AIN'T NO YESTERDAY	BLACKHAWK	BLACKHAWK	5
6	2	14	IT MATTERS TO ME	FAITH HILL	FAITH HILL	6
7	3	16	WHY DOES IT ALWAYS COME WHEN I NEED IT	TERRI CLARK	TERRI CLARK	7
8	9	13	NOT THAT DIFFERENT	COLLIN RAYE	COLLIN RAYE	8
9	11	12	WIND ANGELS	MARTINA MCBRIDE	MARTINA MCBRIDE	9
10	9	11	RING ON MY FINGER, TIME ON MY HANDS	REBA MCBENTEN	REBA MCBENTEN	10
11	10	13	WHAT I MEANT TO SAY	WAGHE HAYES	WAGHE HAYES	11
12	12	10	THE BEACHES OF CHEYENNE	GARTH BROOKS	GARTH BROOKS	12
13	14	17	I'LL TRY	ALAN JACKSON	ALAN JACKSON	13
14	13	15	I KNOW SHE STILL LOVES ME	GEORGE STRAIT	GEORGE STRAIT	14
15	18	24	YOU CAN FEEL BAD	PATTY LOVELESS	PATTY LOVELESS	15
16	19	9	IF YOU LOVED ME	TRACY LAWRENCE	TRACY LAWRENCE	16
17	20	12	OUT WITH A BANG	DAVID LEE MURPHY	DAVID LEE MURPHY	17
			*** AIRPOWER ***			
18	20	26	TO BE LOVED BY YOU	WYNONNA JARVIS	WYNONNA JARVIS	18
19	21	22	ROUND HERE	SARLEY BROWN	SARLEY BROWN	19
20	24	23	WALKIN' AROUND	DIAMOND RIO	DIAMOND RIO	20
21	31	37	HYPNOTIZE THE MOON	CLAY WALKER	CLAY WALKER	21
22	26	27	SOME THINGS ARE MEANT TO BE	LINDA DAVIS	LINDA DAVIS	22
23	23	25	GRANDMA TO GO	KENNY CHESNEY	KENNY CHESNEY	23
24	15	8	CAN'T BE REALLY GONE	TIM MCGRAW	TIM MCGRAW	24
25	30	34	TOO MUCH FUN	DARLEY SIMPLIFY	DARLEY SIMPLIFY	25
26	21	21	HEART HALF EMPTY	TY HERNDON FEATURING STEPHANIE BENTLEY	TY HERNDON FEATURING STEPHANIE BENTLEY	26
27	28	31	PARADISE	JOHN ANDERSON	JOHN ANDERSON	27
28	29	33	THE SAVED	RHETT KAY	RHETT KAY	28
29	33	36	YOU GOTTA LOVE THAT	MIAMI MIZZY	MIAMI MIZZY	29
30	22	10	REBECCA LYNN	BRYAN WHITE	BRYAN WHITE	30
31	33	39	IT WOULDN'T HURT TO HAVE WINGS	MARK CHENULT	MARK CHENULT	31
32	36	44	NO NEWS	CONESTAR	CONESTAR	32
33	34	30	TALL TALL TREES	ALAN JACKSON	ALAN JACKSON	33
34	37	40	WHAT DO YOU WANT	RICCOCHEAT	RICCOCHEAT	34
35	25	14	THE CAT	TERRI CLARK	TERRI CLARK	35
36	38	45	HEART HALF EMPTY	TY HERNDON FEATURING STEPHANIE BENTLEY	TY HERNDON FEATURING STEPHANIE BENTLEY	36
37	44	52	HEART'S DESIRE	LEE RAY PARRELL	LEE RAY PARRELL	37
38	32	16	LIKE GETS AWAY	CLINT CLARK	CLINT CLARK	38

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (COW-PRODUCER)	ARTIST	PEAK POSITION
39	42	43	READY, WILLING AND ABLE	LARI WHITE	LARI WHITE	39
40	45	46	STANDING TALL	LORIE MORGAN	LORIE MORGAN	40
41	39	32	DEEP DOWN	RAM TELLIS	RAM TELLIS	41
42	41	41	ALABAMA	JAMES BONYAK	JAMES BONYAK	42
43	46	49	SHE'S GOT A MIND OF HER OWN	THE MAVERICKS FEAT. FLACO (MENZIE)	THE MAVERICKS FEAT. FLACO (MENZIE)	43
44	47	54	ALL YOU EVER DO IS BRING ME DOWN	LITTLE TEAS	LITTLE TEAS	44
45	49	50	COUNTRY CRAZY	ARCON TIPPIN	ARCON TIPPIN	45
46	58	—	WITHOUT YOUR LOVE	EMILIO	EMILIO	46
47	52	62	THE RIVER AND THE HIGHWAY	REBA MCBENTEN	REBA MCBENTEN	47
48	40	45	ALWAYS HAVE, ALWAYS WILL	EMILIO	EMILIO	48
49	51	55	EVEN IF I TRIED	REBA MCBENTEN	REBA MCBENTEN	49
50	70	2	WHAT I TOLD YOU	REBA MCBENTEN	REBA MCBENTEN	50
51	55	58	HOW THAT'S ALL RIGHT WITH ME	MANDY BARNETT	MANDY BARNETT	51
52	53	60	ONLY YOU (AND YOU ALONE)	TRAVIS TRITT	TRAVIS TRITT	52
53	54	56	LET YOUR HEART LEAD YOUR MIND	SMOKE-IN ARMACHILLO	SMOKE-IN ARMACHILLO	53
54	62	70	HEADS CAROLINA, TAILS CALIFORNIA	JOE MESSINA	JOE MESSINA	54
55	72	—	HEAVEN IN MY WOMAN'S KISS	TRACY BYRD	TRACY BYRD	55
56	60	—	THE FEELING THAT BEI ME	ONIGHT YOKAM	ONIGHT YOKAM	56
57	61	67	1969	KEITH STEGALL	KEITH STEGALL	57
58	50	35	IF I HAD ANY PRIDE LEFT AT ALL	JOHN BERRY	JOHN BERRY	58
59	63	65	HANGIN' ON	RICH MCCREARY	RICH MCCREARY	59
			*** HOT SHOT DEBUT ***			
60	NEW	1	THE LOVE THAT WE MET	KYLE WRIGHT	KYLE WRIGHT	60
61	64	66	RIPPLES	RUNNER	RUNNER	61
62	68	72	ALL I WANT IS A LIFE	TIM MCGRAW	TIM MCGRAW	62
63	66	—	WHO'S THAT GIRL	STEPHANIE BENTLEY	STEPHANIE BENTLEY	63
64	69	69	LAO'S MAN	ROB CROSBY	ROB CROSBY	64
65	74	—	TEN THOUSAND ANGELS	MINOY MCCREARY	MINOY MCCREARY	65
66	67	64	20 TROUBLE	MARK CHENULT	MARK CHENULT	66
67	NEW	1	SHE GOT WHAT SHE OBSERVES	FRAZIER YERX	FRAZIER YERX	67
68	56	55	RUB-A-DUBBING	KEN MELLONS	KEN MELLONS	68
69	51	51	NOTHING	DWIGHT YOKAM	DWIGHT YOKAM	69
70	59	51	SMOKE IN HER EYES	TY ENGLAND	TY ENGLAND	70
71	57	47	THE STRENGTH OF A WOMAN	GARTH BROOKS	GARTH BROOKS	71
72	RE ENTRY	11	WHAT IF JESUS COMES BACK LIKE THAT	CLAY WALKER	CLAY WALKER	72
73	73	—	1 YEARS FROM HERE	BAKERS & BYRNES	BAKERS & BYRNES	73

Records with the greatest sales gains this week. *Recording industry Assn. of America certification for sales of 500,000 units. **ARIA certification for sales of 1 million units, with multipliers indicated by a numeral following the symbol. © 1996, Billboard/RIAA Communications and SoundScan, Inc.

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (COW-PRODUCER)	ARTIST	PEAK POSITION
			*** No. 1 ***			
1	1	11	IT MATTERS TO ME	WAGHE HAYES	WAGHE HAYES	1
2	2	2	I'M OUTTA HERE/WE HUNG IN THE MOUNTAIN	SHANIA TWAIN	SHANIA TWAIN	2
3	3	3	I LIKE IT, I LOVE IT	TIM MCGRAW	TIM MCGRAW	3
4	4	4	CAN'T BE REALLY GONE	TIM MCGRAW	TIM MCGRAW	4
5	5	6	NOT THAT DIFFERENT	COLLIN RAYE	COLLIN RAYE	5
6	6	7	WHAT I MEANT TO SAY	WAGHE HAYES	WAGHE HAYES	6
7	16	25	HYPNOTIZE THE MOON	CLAY WALKER	CLAY WALKER	7
8	7	8	REBECCA LYNN	BRYAN WHITE	BRYAN WHITE	8
9	8	9	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	ARCON TIPPIN	ARCON TIPPIN	9
10	11	11	HEART HALF EMPTY	TY HERNDON FEATURING STEPHANIE BENTLEY	TY HERNDON FEATURING STEPHANIE BENTLEY	10
12	10	12	THE CAT	TERRI CLARK	TERRI CLARK	12
13	14	15	TEQUILA TALKIN'	CONESTAR	CONESTAR	13

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (COW-PRODUCER)	ARTIST	PEAK POSITION
14	15	12	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS & UNION STATION	ALISON KRAUSS & UNION STATION	14
15	17	3	BIGGER THAN THE BEATLES	JOE DUFFIE	JOE DUFFIE	15
16	13	13	ANGELS AMONG US	ALABAMA	ALABAMA	16
17	17	16	YOU HAVE THE RIGHT TO REMAIN SILENT	PERFECT STRANGER	PERFECT STRANGER	17
18	18	24	NOT ENOUGH HOURS IN THE NIGHT	DOUG SUPERMAN	DOUG SUPERMAN	18
19	20	22	NOTHING	DWIGHT YOKAM	DWIGHT YOKAM	19
20	19	19	NO MAN'S LAND	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	20
21	21	21	NOT STRONG ENOUGH TO SAY NO	TERRI CLARK	TERRI CLARK	21
22	22	18	WHO YOU BABY	CLAY WALKER	CLAY WALKER	22
23	23	20	SOMEONE ELSE'S STAR	BRYAN WHITE	BRYAN WHITE	23
24	NEW	1	EVEN IF I TRIED	EMILIO	EMILIO	24
25	NEW	1	YOU CAN FEEL BAD	PATTY LOVELESS	PATTY LOVELESS	25

Artists & Music

LATIN NOTAS

(Continued from preceding page)

singer Carlos Fernando. Other members of Nouvelle Cuisine's kitchen are Luca Vitale (clarinet), Maurício Tagliari (guitar), and Guga Streeter (violin).

Writes Veloso of the album: "We feel that the boys reached a very level of concentration, but in a very relaxed, natural manner."

HONORING MATA: BMG Mexico recently released a 22-CD retrospective of Mexican composer/conductor Eduardo Mata titled "The Complete RCA Recordings (1966-1985)."

Mata was music director for a number of companies, including the Phoenix Symphony Orchestra, the National Opera Of Mexico City, and the Dallas Symphony Orchestra. The Mexico City native was the principal guest conductor and artistic adviser of the Simón Bolívar Symphony Orchestra in Caracas, Venezuela, when he died Jan. 4, 1985, at age 52.

CHILEAN TO CHILANGO: As part of its effort to crack Latin America's largest Spanish-speaking market, Warner Mexico's Chilean

act La Ley has relocated from Santiago to Mexico City, whose residents are known as *chilangos*. The pop/rock group, set to kick off a Mexican tour March 1-2 at Mexico City's just-reopened Teatro Metropolitano, has turned down a fourth consecutive appearance at the Viña del Mar song festival in order to concentrate on the Mexican arena. After its Mexican swing, La Ley is set to tour Latin America and Spain.

MARIACHI SUMMIT: Sony Discos diva Vivica Carr is slated to headline the Mariachi Heritage Society's fifth annual Mexico Cante, scheduled for March 16 at the Pasadena (Calif.) Civic Auditorium. The event is being produced and directed by mariachi titan José Hernández, who also will debut material from his Mariachi Del Sol band's EMI Latin debut, "The Era Of Mariachi."

Rounding out the concert bill is Arista Texas' 10-year-old signee Nydia Rojas and all-female mariachi crew Mariachi Reyna.

Hernández, by the way, can be contacted on the Internet's World Wide Web at <http://www.qvc.com-sol.html>.

MISCELLANEA: Prominent indie publishing perennial has signed co-publishing deals for prominent BMG rockers Fobia and La Lupita... Warner Mexico's Aereo Baqueiro will represent Mexico at Viña del Mar Feb. 14. He will sing "Moriré En El Intento"... Warner Spain's Alejandro Sanz, who has just completed Italian- and Portuguese-language albums, has begun an Ibero-Latin American tour that concludes in Street... Due out Feb. 20 on Henry Street/Reorder is an album by Los Pioneros De La 21 titled "Somos Boticarios/We Are Puerto Rican: Bomba Y Plena En Nueva York"... La Diferencia's upcoming Arista Texas album, "Pue Mac Que Amos" is due to drop Feb. 27... Arista/BMG's Di Blasio and Sony Discos' Ricky Martin have been added as a guest artist for EMI Latin's Olympic album "Voces Unidas"... Due out Monday (5) on NRT/MP is a self-titled release by Primera Clase.

CHART NOTES: Nearly one year after her death, it seems that the bloom on Selena's rose finally has faded at last. The Tejano pop star's latest single, "A Boy Like That" (BKA/BMG), has failed to chart on Hot Latin Tracks. Her previous single, "El Toro Relajo" (EMI Latin), lasted only four weeks on the chart, peaking at its debut position, No. 24. Moreover, there was nary a Selena single on the Jan. 13 chart—the first time since April 16, 1994, that Selena was not represented on Hot Latin Tracks.

Selena's 21-month run on Hot Latin Tracks is a record, however. And what a streak it was. During that time, Selena notched seven top 10 hits, five of which were chart-topping smashes.

Assistance in preparing this column was provided by Saver Pinares in São Paulo, Brazil, and Teresa Aguilera in Mexico City.



Million-Unit Memento. Italian recording artist Luna Paussini, right, receives a plaque from Warner Music Latin America commemorating sales of more than a million units in Latin America of her self-titled Spanish-language album and her two Italian-language records, "Luna" and "Laura Paussini." The plaque was presented to Paussini by WMLA marketing VP Maribel Schumacher during a press conference Nov. 27 in Mexico City.

MANHATTAN LATIN MUSIC CENTER

+HABLAMOS SU IDIOMA+ +Distribuidora one Stop+

TENGO LOS PEDROS PRECIOSOS EN LA MANITO
LOS CENTRICOS

VENGAN Y COMPAREN
CONSIGUIENDO LAS GUINNAS

LOS CENTRICOS New York
LOCALS PARA (212) 563-4500
SERVIRLE A (212) 563-4500
USADO..... Fax: (212) 563-4500
1-800-746-6666 (212) 563-4500 (205) 477-2789

MIAMI
Tel: (305) 591-7664
Fax: (305) 477-2789

TODO EN MUSICA LATINA

**TANGO - FOLKLORE - ROCK ARGENTINO
MERENQUE - CUMBIA - SALSA**

Catálogo gratis.
Ofertas todos los meses.
Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.
Zabala 3941, Capital Federal (1427), Buenos Aires, Argentina.
Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

TANGO LATINFOLK INTERNATIONAL

Cacho Selenia
"Selenia" or "Ayer"

INSTRUMENTAL CLASSICAL NEWAGE BRAZILIAN

LOS VARGAS
"Cariño al Sur" or "Muro"

ANIS Records Inc.

1508 NW 84 AVE, MIAMI, FL 33126, U.S.A. Phone: (305) 477-2553

Are You a BILLBOARD Reader on the Move?

To change your address, just call
BILLBOARD'S Subscription Department at 800-745-9922

OR
(Outside U.S.) 614-382-3322

Billboard

FOR WEEK ENDING FEBRUARY 10, 1996

Top New Age Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by NIELSEN

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			1. & NUMBER OF DISTRIBUTING LABEL	
1	1	8	THE MEMORY OF TREES No. 1 ★	ENYA
2	2	218	SHEPHERD MOONS REFLECTIVE SOUNDS	ENYA
3	3	38	LIVE AT THE ACROPOLES MUSIC 92116	YANNI
4	4	40	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
5	5	48	LIVE AT RED ROCKS CD 52810	JOHN TESH
6	7	146	IN MY TIME CD 52810	YANNI
7	14	2	ROMANCES HIGH HARMONY 1001	ROBERT BONFILLIO
8	6	20	CHRISTMAS IN THE AIR A AMERICAN GRAMPHONE 1995	MANNHEIM STEAMROLLER
9	8	66	FOREST CD 52810	GEORGE WINSTON
10	11	26	NOUVEAU FLAMENCO HENRI CASARE 2026	OTTMAR LIEBERT
11	9	2	VOICES ATLANTIC 800306	VANGELIS
12	10	25	AN ENCHANTED EVENING SONG 71005	KITARO
13	14	12	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
14	13	12	BELOVED HARMONY 1001	OWAIN LUNZ
15	16	16	TEMPEST NARADA 83035	JESSE COOK
16	17	14	VIVAI ETC 64055	OTTMAR LIEBERT + LUNA NEGRA
17	15	5	THE BEST NEW AGE	VARIOUS ARTISTS
18	19	92	CELTIC TWILIGHT HEARTS OF SPACE 11164	VARIOUS ARTISTS
19	11	11	THE OCEAN MIXES MIRAMAR 20373	TANGERINE DREAM
20	21	107	NARADA ECOLOGIA NARADA 83035	VARIOUS ARTISTS
21	20	86	NO WORDS NIGHTS CD 52810	JIM BRICKMAN
22	RE-ENTRY		LOVE MUSIC PERFECT SILVA AMERICA 1015	YANNI
23	RE-ENTRY		WINTER SONG CD 52810	JOHN TESH
24	RE-ENTRY		HOURS BETWEEN NIGHT + DAY ETC 51864	OTTMAR LIEBERT + LUNA NEGRA

© Nielsen with the greatest sales each week in recording industry. © Nielsen (FIM) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All figures available on cassette and CD. Nielsen reflects vinyl singles. * indicates part and present Publishers Since 1994. All rights reserved. Communications and Soundings Inc.

Classical KEEPING SCORE

by Heidi Woleson



BLAST FROM THE PAST: If you've ever wondered what the legendary pianists of the early part of this century really sounded like, Nimbus Records offers an answer. The label has launched its Grand Piano label, which presents performances recorded on Duo-Art piano rolls for the Aeolian Co. between 1915 and 1950.

The first three discs were released in January: "The Grand Piano Era," with performances by Ignaz Friedman, Frederic Lamond, Harold Bauer, Nikolai Medtner, Ignaz Jan Paderewski, Feruccio Busoni, Percy Grainger, and Josef Hofmann, serves as a series overview. "The Polish Virtuoso" focuses on recordings of Friedman, Hofmann, and Paderewski.

"Chopin: Josef Hofmann" presents rolls made between 1920 and 1926 and includes Chopin's Sonata No. 2, plus smaller pieces. The CDs offer remarkably complete, nuanced performances with clear and natural sound.

The first reproducing piano was sold in Germany in 1904. By 1915, the market was booming in America, and in 1925, the Aeolian Co., America's largest piano maker, manufactured more than 192,000 instruments. The company also developed a technology that would capture a performance by measuring as many performance parameters as possible, and in 1913 it unveiled the Duo-Art. The key to the system was a set of perforations along both edges of the roll that controlled 16 different intensities of hammerstroke. The encoding process could vary the volume and intensity of the melody independently of the accompaniment and the pedals (Billboard, March 5, 1994). By 1920, the most famous pianists of the day were making piano rolls for Aeolian. In addition to those mentioned above, the roster included Busoni, Ravel, and Saint-Saëns.

Some notable pianists felt that Duo-Art represented to playing better than the primitive technology used to record 78 discs. Certainly 78s, with four minutes of music on a side, were at a disadvantage when compared to the lengthier rolls.

The Aeolian Co., crippled by the Depression and the

advent of radio and movies, issued its final piano roll in 1939. Twenty years later, an Englishman, Gerald Stonehill, bought a house in London that contained a broken-down reproducing piano. It was the start of a decades-long fascination, which led Stonehill to restore his piano, collect more than 6,000 of the rolls (about 80% of Aeolian's output), and work with inventor Gordon Iles to create a robot, with 80 fingers and two feet, that would give accurate and complete reproduction of the Duo-Art rolls on modern grand pianos.

The robot has now begun recording Stonehill's collection in the Concert Hall of the Nimbus Foundation, using a German Steinway. The company hopes to issue 50 CDs in the new series.

YOU ARE THERE: In a somewhat more traditional reissue program, Philips Classics has brought out a CD of the famous Mercury Living Presence LP recordings of Tchaikovsky's "1812 Overture" and Beethoven's "Wellington's Victory." They were recorded by the Minneapolis Symphony Orchestra under Antal Dorati and transferred under the watchful eye of Wilma Cozart Fine, who directed the original recordings.

Reproducing battles on the turntable without blowing out '60s audio systems proved a major undertaking, and Fine sought out period instruments of a different kind than one usually thinks of today. That is, cannons, howitzers, and muskets of the proper era (found in the West Point Museum) plus bells that would sound like the cacophonous church bells of Moscow (the Riverside Church Carillon in New York was his choice).

Napoleon is soundly defeated in both instances; for a compelling verbal assassination of the Emperor, check out Evangelina Bruce's "Napoleon And Josephine" (Scribner).

DAYS OF GLORY: Deutsche Grammophon has decided to relive some of its glory days with its new "Originals" series, which spotlights some of the DG artists of yore in famous recorded LP performances.

Herbert von Karajan and the Berlin Philharmonic figure prominently. There's also a two-CD set of David Oistrakh in performances recorded in 1954, 1961, and 1962; recordings made by Lorin Maazel in 1957 and 1965; and Wilhelm Kempff, Karl Böhm, and Maurizio Pollini playing Stravinsky, Prokofiev, Webern, and others.

Transfers have been remastered using Original Image Bit Processing technology. The January release of 25 titles was available in a box set. Ten more titles, including Dietrich Fischer-Dieskau's stunning 1965 "Die Winterreise," will be out Feb. 13, and the company plans to put 10 more Originals on the shelf in April and May.



Distinguished Gentlemen. Musicians Van Cliburn and the Marsalis family (Ellis, Branford, Wynton, Delfeayo, and Jason) were the recipients of the Distinguished Achievement in Service to the Arts Award bestowed by the Third Street Music Settlement. Pictured at the organization's 101st anniversary luncheon at New York's Plaza Hotel, from left, are Cliburn, BMG Classics president Guenter Hensler, Ellis and Wynton Marsalis, and Columbia Records president Don Lenner.

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				★ NO. 1 ★
1	1	59	SOUNDTRACK	IMMORTAL BELOVED
2	2	15	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	CHANT II
3	3	19	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	CHANT
4	4	74	CARRERAS, DOMINGO, PAVAROTTI (MEXICO)	IN CONCERT
5	5	281	CARRERAS, DOMINGO, PAVAROTTI (MEXICO)	IN CONCERT
6	7	18	CARRERAS, DOMINGO, PAVAROTTI (MEXICO)	IN CONCERT
7	6	12	WARSAW PHILHARMONIA ORCHESTRA (DEBSKI)	THE CHOIR
8	8	35	BERLIN PHILHARMONIC (KARAJAN)	ADAGIO
9	9	28	SAINT PAUL CHAMBER ORCHESTRAL (MCFERRIN)	PAPER MUSIC
10	10	4	YO-YO MA	OYRAK, CELLO CONCERTO
11	NEW	4	NEW	NEW
12	13	41	LUCIANO PAVAROTTI	PAVAROTTI IN CENTRAL PARK
13	12	12	KEITH JARRETT	HANDEL: SUITES FOR KEYBOARD
14	14	15	GERSHWIN: WOODHOUSE	GERSHWIN: THE PIANO ROLLS, VOL. 2
15	NEW	4	NEW	NEW

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				★ NO. 1 ★
1	2	16	LONDON PHILHARMONIC (SCHULZ)	US AND THEM SYMPHONIC PRK FOLK
2	1	16	ITZHAK PERLMAN	IN THE FIDDLER'S HOUSE
3	NEW	4	NEW	NEW
4	3	36	VANESSA MAE	SENSE AND SENSIBILITY
5	5	34	VARIOUS ARTISTS	PAVAROTTI & FRIENDS 2
6	4	10	CINCINNATI PIANO (KUNZEL)	THE MAGICAL MUSIC OF DISNEY
7	7	105	MICHAEL NYMAN	THE PIANO
8	6	21	KATHLEEN BATTLE	SO MANY STARS
9	9	9	BOSTON POPS (WILLIAMS)	WILLIAMS ON WILLIAMS
10	11	21	VARIOUS ARTISTS	THE ROMANTICS
11	8	109	JOHN WILLIAMS/ITZHAK PERLMAN	SCHNOLLER'S LIST
12	12	32	VARIOUS ARTISTS	HIGH-HO! MOZART
13	13	104	LONDON SYMPHONY (WILLIAMS)	THE STAR WARS TRILOGY
14	14	148	VARIOUS ARTISTS	PAVAROTTI & FRIENDS
15	17	147	LESLAY GARRETT	ANDREW LLOYD WEBBER: THE GREATEST SONGS

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				★ NO. 1 ★
1	1	46	VARIOUS ARTISTS	THE IDOT'S GUIDE TO CLASSICAL MUSIC
2	2	48	VARIOUS ARTISTS	VIVALDI: THE FOUR SEASONS
3	3	17	VARIOUS ARTISTS	TCHAIKOVSKY: BALLET SUITES
4	4	9	VARIOUS ARTISTS	CHOPIN: PIANO SONATAS, NOCTURNES
5	5	32	VARIOUS ARTISTS	CHOPIN: THE ROMANTIC PIANO
6	6	9	VARIOUS ARTISTS	GREAT CHORAL MUSIC
7	7	4	VARIOUS ARTISTS	WINNER FOR TWO
8	8	22	VARIOUS ARTISTS	BETHOVEN: PIANO SONATAS
9	9	11	VARIOUS ARTISTS	SENSUAL MOMENTS
10	10	4	VARIOUS ARTISTS	INNER PEACE: CLASSICS FOR THE SPIRIT
11	11	6	VARIOUS ARTISTS	PASSION FOR BETHOVEN
12	12	14	VARIOUS ARTISTS	20 CLASSICAL FAVORITES
13	NEW	4	VIENNA PHILHARMONIC (KLEIBER)	BETHOVEN: SYMPHONIES NOS. 5 & 7
14	RE ENTRY	4	VARIOUS ARTISTS	BACH: BRANDENBURG CONCERTOS 3, 4 & 6
15	15	4	VARIOUS ARTISTS	MOZART BY CANDLELIGHT

* Albums with the greatest sales gauge this week. * Recording Industry Assn. Of America (RIAA) certification level of 500,000 units for sales of 1 million units with each additional record sold by a number following the symbol. All albums available on cassette and CD. * Indicates industry availability. * Indicates past or present Masterpiece. © 1996 Billboard/RIAA Communications and SoundScan, Inc.

by Jim Macnie

Gordon is like a miner when it comes to scoping out

E.T.C.: Dave Brubeck is scheduled to receive the 1986 Lifetime Achievement Award from NARAS on Feb. 28 at the Grammy Awards ... If Wesell Anderson's forthright "Way Out Window" soundtracks the occasion, and it does—perhaps one reason is its length. The eight tracks clock in at less than 45 minutes, the first jazz disc in ages that I can remember doing so. Anderson is assisted by trumpeter Antoine Dreye, pianist Ellis Marsalis, bassist Taurus Mateen, and drummer Donald Edwards. Each helps shape the sound of the date, which steadily switches personnel groupings. A few cuts use the piano, a couple position the trumpet as Anderson's foil; sometimes he's just the solo player commingling with the rhythm section. "Warmadiadi" was recorded in New Orleans and is due out Feb. 13 on Atlantic.

(Continued from page 15)

"Because this is Josh's first solo album and because it was such a personal experience for him, we are

In conjunction with the next leg, A&M will release a CD-maxi with two album and two nonalbum tracks. To ensure easy accessibility in stores, the label is including "Clayton-Felt" bin cards with the new-release drop shipments, "so people know where to find the record, under C instead of S," Mills says. "This is something we've never done before."

As for Clayton-Felt, he already is looking ahead to his next project.

"We may have done a little better than the president and Congress," he says, "but in the last few years, I discovered democracy and music don't go together very well."

FOR WEEK ENDING FEBRUARY 10, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK
SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	THE NOTORIOUS B.I.G.	READY TO DIE
2	2	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
3	3	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
4	4	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
5	5	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
6	6	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
7	7	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
8	8	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
9	9	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
10	10	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
11	11	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
12	12	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
13	13	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
14	14	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
15	15	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
16	16	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
17	17	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
18	18	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
19	19	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
20	20	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
21	21	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
22	22	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
23	23	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
24	24	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
25	25	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
26	26	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
27	27	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
28	28	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
29	29	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
30	30	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
31	31	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
32	32	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
33	33	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
34	34	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
35	35	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
36	36	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
37	37	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
38	38	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
39	39	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
40	40	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
41	41	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
42	42	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
43	43	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
44	44	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
45	45	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
46	46	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
47	47	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
48	48	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
49	49	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH
50	50	1	THE NOTORIOUS B.I.G.	THE B.I.G. SMITH

[illegible]

1	1	7	QUINCY JONES •	***No. 1*** CHEST 45875 WARNER BROS. 7 notes of Pts. 1 O'S JOCK JOINT
---	---	---	----------------	--

2	165	KERRY C & A	ARTISTA 12846	BREATHLESS
3	3	JENALD OAYMENT	GAP 9829	
4	12	WILL DOWNING	MERCURY 508785	THINKING ABOUT YOU
5	12	RANCI CRAWFORD	BULEMOON 526242	MOODS
6	23	FOURPLAY	WARNER BROS 45022	NAKED AND TRUE
7	15	SOUNDTRACK	ANTILES 529103	ELUHI
8	12	NAJEE	NAJEE PLAYS SONGS FROM THE KEY OF LIFE, A TRIBUTE TO STEVE WONDER	GET SHORTY
9	16	BONEY JAMES	WARNER BROS 43911	SEDUCTION
10	30	THE JAZZMASTERS	JAZZ 2014	THE 1472MASTERS
11	12	DAVID SANBORN	WARNER BROS 46002	LOVE SONGS
12	11	BOBBY MCFERRIN	BLUE NOTE 33477	BAMBOO ZOOM
13	13	JOHN TESH PROJECT	GTS 52870	SAY BY THE FIRE
14	17	VARIOUS ARTISTS	GAP 1067	A GUP ARTISTS CELEBRATION OF THE SONGS OF THE BEATLES
15	14	JOHN TESH PROJECT	GTS 52870	SAY ON THE BEACH
16	16	GEORGE BENSON	WARNER BROS 40590	THE BEST OF GEORGE BENSON
17	22	KEINO MATSUI	WHITE CAT 77221/214	SAPPHIRE
18	22	DAVID SANBORN	WARNER BROS 45768	THE BEST OF DAVID SANBORN
19	18	INCognito	FORECAST 52500	100 DEGREES & RISING
20	NEW	AVENUE BLUE	BULEMOON 526548	NAKED CITY
21	20	MIKAL FRAKINS	WARNER BROS 45993	ABANDONED GARDEN
22	21	BOBBY CALOWELL	SIN CRIME 890	SOUL SURVIVOR
23	14	MATSA	BLUE THUMB 70201	MAPLE
24	25	ALEX BENIGNI	GAP 9813	THE BEST OF ALEX BENIGNI 1987-1995
25	18	ALEX BUDGET	RCR 06665	TAKE YOUR TIME, PRESENTS: SONGS

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl available. 10 Indicates past or present Hearst/ABC title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

The Sweet Year For Famous Music

Revenues, Operating Income Set Record In '95

■ BY IRV LUCHTMAN

NEW YORK—With almost seven decades under its belt, Famous Music doesn't need to look further back than last year to report its best financial year in terms of both revenues and operating income.

That's the word from Irwin Robinson, who has served as chairman, CEO of the Viacom-owned music publishing operation for the last four years. He reports a 1995 revenue increase of 29.5% over 1994, and an operating income increase of 53%.

Significantly, Robinson cites a dramatic turnaround in the ratio of catalog revenues vs. contemporary copyrights. He says that four years ago, Famous Music was generating only 7% of its revenues from contemporary music, but he estimates that 25% of 1995's revenues will have stemmed from deals with current writing talent.

Robinson draws a financial theme

for 1995 by paraphrasing the title of Famous' No. 1 Mariah Carey/Boyz II Men hit, "One Sweet Day," extending



ROBINSON

the title's time frame to a year. Robinson says it was "a year of international success, international growth with our subpublishing agreement with BMG Music Publishing, and a year of stabilization for the company that allows us to get on track in terms of signing new talent and building our catalog."

Robinson's use of the word "stabilization" recalls a decision by Viacom last year to test the waters for a

sale of Famous Music. The decision to sell, which was later dropped, would have helped pay off Viacom's debt following its purchase of Paramount Pictures, which set up the publishing unit in 1928. Despite the recent departure of Viacom president CEO Frank Biondi, Robinson says management remains "a champion" of Famous Music as a key Viacom holding.

However, the initial intention to sell Famous Music led to staff departures, eventually depleting the company's creative department, says Famous Music president Ira Jaffe. However, personnel are now in place in key creative centers of the U.S. music industry.

"As of Jan. 1, we had no creative staff in New York, Los Angeles, or Nashville," says Jaffe. As of Jan. 28, Ross Elliott, who has had prior publishing associations with Jaffe, heads the New York creative unit. In Los Angeles, also effective Jan. 28, Bobby Carlson, formerly A&R chief at Mercury Records in Los Angeles, is running the company's creative activities. In Nashville, Pat Finch, former EMI Music Publishing in that city, has replaced Chuck Bedwell as creative chief. A second staffer will be selected by Finch.

Jaffe says additional creative staffers from these cities will be hired as "scouts," who will work clubs looking for talent. "It's all a reflection of the A&R drive at publishers these days," he says.

The arrival of Robinson and Jaffe at Famous Music in 1992 greatly accelerated the company's bid for a big slice of the contemporary-music publishing pie. Co-publishing deals since then include relationships with Boyz II Men, 4 Non Blondes, Björk, Letters to Heather, and Heather Nova. Crystal Waters, along with songwriter-only deals with Phil Galdston and Bill LaBounty.

Also working with Famous Music are Latin writers/producers K.C.

(Continued on page 54)

For Producer Duo Jam & Lewis Songwriting Is Simply Organic

■ BY HAVELOCK NELSON

NEW YORK—Having written material for more than 40 singles and albums that have topped the pop charts, in all, there's no doubt about it: Jimmy "Jam" Harris and Terry Lewis are a

Gladys Knight & the Pips ("When You're Far Away"), and Klymaxx ("Wild Girls"). "We were also getting calls to produce," Jam says, "but we still had the Time thing, which was fine with us. But after [Prince] fired us, we felt his full speed ahead."

Jam and Lewis, whose songs are administered by their EMI Music Publishing, are fans of organic collaboration. "There are some things we can't change about the way we write, but we try to give everybody their individual sound," says Jam. "The only way to really do that is to have the artist's input. Also the fact that we're away from the fast pace of New York and the phishiness of L.A. allows us to be creative."

(Continued on page 54)



JIMMY JAM & TERRY LEWIS

prolific, hit-making pair. They have created smashers for Janet Jackson, Michael Jackson, Terence Trent D'Arby, of the Human League, Sounds of Blackness, and Mint Condition. Winners of numerous Grammys, American Music Awards, and ASCAP writer honors, they're currently preparing their new album, "The Best of Jam & Lewis," with Richie and New Edition, among others.

And to think—Jam and Lewis owe alot to being fired by Prince. When he was prince, he plucked local group the Time out of obscurity. Jam and Lewis were members of the band, so Prince became their boss. When the duo missed their plane to a Time gig during a snowstorm, Prince sent them packing.

With a hot demo tape circulating, they stepped into their new positions as producer/songwriters. "After the Time's first tour in 1980, we bought a 4-track tape recorder and put a bunch of demos down," says Jam. "This tape was in (a number) of people, and everybody pulled a song off it." Among the takers were the S.O.S. Band ("High Hopes") and "Just Be Good To Me"),



Rapper To MCA. MCA Music Publishing has made a deal with Kool G Rap, whose current Cold Chillin'/Epic album is "4.5.6." Shown, from left, are Big Chuck, Full Clip Management; Kool G Rap; attorney Scott Fletcher; and Amanda Booth, associate director of A&R at Epic Records.

NOT SONG CREDITS

BY THE WRITER & PUBLISHER

ONE SHEET #4: Mariah Carey, Michael McCarty, Notken Morris, Wayne Morris, Stream Shocks, Wayne Aftabell #1: Sony Songs-BMI, R&B-BMI, Sony/Tony/ASCAP/Walshworld/ASCAP/Bacharach/EMI, Sony/EMI, Sony/EMI, Sony/EMI

NOT COUNTRY SINGLES & TRACKS (IF YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT R&B SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT RAP SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT LATIN TRACKS (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

NOT SINGLES (YOU'RE NOT IN IT FOR LOVE) "I'M CATCHING HERE" Shante Tice, Robert John Lange, Leon Echeverria, Zomba/ASCAP

Showcasing Frank Loesser: Weisman's Elvis Connection

GUY & HIS DOLLS: In this corner, there is no finer tribute to a songwriter than to regret that many songs were not included in a staged presentation of his catalog, not because they were sub-par but because there just wasn't time to get 'em all in. So it was with the season's initial Lyrics & Lyricsists presentation at the 92nd Street Y in New York. Four performances were given. Jan. 23-22.

Frank Loesser, who was given his first Broadway credit in 1928, was the series as a start to its 20th year, had two well-defined careers as a songwriter: The first was as a lyric writer for Hollywood musicals, most of which are long past remembrance.

The other started in World War II when he was a GI and discovered the melody. The plot line is aptly in a series of wonderful Broadway shows and an occasional Hollywood musical. Notable among them are "The Merry Hellcats," "Guys and Dolls," "Hans Christian Andersen," "The Best of Myself," and his last Broadway triumph, "How To Succeed In Business Without Really Trying," currently in revival.

Hosted and sung (in a duet on "Inch Worm" with Loesser's widow, singer Jo Sullivan) by the charming Kitty Carlisle Hart, the program moved along briskly both in musical content and in humorous references to Loesser's climb to long-sought-after success in the 1950s.

Many of the members of the "Lyrics & Lyricsists" audience remember World War II and the songs that told of paroled veterans and GI heroism. It was stirring to hear again the persuasive call to arms of "Praise The Lord And Pass The Ammunition," which is regarded as Loesser's first song in which he wrote both words and music. But it was Loesser's "I Don't Want To Walk Without You," with its tune written by Aule Styne, that fuses humor with the poignancy of a love ballad.

That was their sentimental choice among a few dozen of America's most superior pop songs.

But perhaps a medley at some point would have given quick bows to such equally solid material

as "They're Either Too Young Or Too Old," "I Wish I Didn't Love You So," "Rocker Your Way," "Make A Miracle," "Lovers' Than Ever," "No Two People," and "I'll Know."

SONGS, A SUBJECT MATTER: "The Green Book Of Songs By Subject" has evolved into its fourth edition. A brainchild of Jeff Green, senior director of strategic marketing at the Country Music Assn. in Nashville, it has more than 2,000 songs written in 1995. They are divided into more than 800 categories, all based on themes (happiness, cheating, bol-

days, etc.). Additional information includes artist recordings and labels. The publisher of the tome—which sells for \$64.95 in its hardcover edition, \$49.95 in its softcover—is Nashville-based Professional Desk References.

UPDATE: Ben Weisman, the songwriter who co-authored 57 songs used in films starring Elvis Presley, dropped a note to Words & Music that updated his activities. He recently gave a 90-minute concert in Gstaad, Switzerland, that featured songs from Presley films. He was accompanied by a backup combo and vocalist Mark Janickovic.

Weisman can point to a song of his that appears on the Beatles' "Anthology 1." It's "Lend Me Your Comb," which originally was performed on the BBC broadcast "The Goons: The Beatles Sing" in its softcover—is Nashville-based Professional Desk References.

The New Tom Petty boxed set on MCA contains "Wounded Heart," which Weisman co-authored for Presley. A Staxler Brothers' recording of "Wounded Heart" is featured in the film "Seven."

Weisman operates his own music publishing firm, Ben Music, in Marina del Rey, Calif.

PRINT ON FRUIT: The following are the best-selling books from Music Sales Inc.

1. Natalie Merchant, "Tigerlily"
2. Seal, "Seal"
3. AC/DC, "Back In Black" (guitar tab)
4. Bob Dylan, "Anthology Vol. 2"
5. Paul Simon, "Complete" (revised edition).

As Producer, Massenburg Is Inspired By 'Musical Moment'

Second of a two-part Pro-File on George Massenburg. Part one ran in the Feb. 3 issue.

■ BY JACK ARKRY

NEW YORK—George Massenburg's reputation as an audio pioneer and trailblazing equipment designer is surpassed only by his track record as a producer/engineer.

In a prolific career spanning 30 years, Massenburg has made landmark recordings with Linda Ronstadt, Lyle Lovett, 10,000 Maniacs, Aaron Neville, Tom, Little Feat, and Earth, Wind & Fire, among others.

Not one to impose a loose blueprint on a project, Massenburg sees the producer's role as ensuring that the truest representation of the recorded moment is conveyed.

"I would like to see the musical moment protected and revealed," he says. "Producing to me doesn't necessarily mean defining the music. Sometimes it's identifying it. That's where I think I am a producer."

Of the producing process in general, the characteristically outspoken Massachusetts puller notes his own experience with other producers, with the exception of three or four people, has been tremendously negative. "I come across many producers who are deeply stupid and deeply unintuitive. If genius were to land with a thud in front of them, they'd piss on it."

Conversely, "working with a really

great producer has been an education," adds Massenburg, referring to his mentor and chief inspiration, Peter Asher.

With Asher as producer, Massenburg engineered 10,000 Maniac's "In My Tribe," which Massenburg calls "one of their better records. It sounded so different and unusual—clean and weird." The Asher/Massenburg team also made Linda Ronstadt's double-platinum "Cry Like A Rainstorm, How Like The Wind," which won a Grammy in 1980 for best engineered nonclassical recording.

Massenburg, who has enjoyed a rarified combination of critical acclaim and commercial success, says he is motivated by a pursuit of music, not money.

"I produce to try to make music in a world that's trying to make money—the two don't cross very often," he says. "When I make money in records, it's luck."

As a producer, Massenburg has judged triumphs, including Lyle Lovett's highly acclaimed "Joshua Rush." "I really loved to try that record," he says. "It's a good record. I wish we could do that again. But Lyle has a way that he wants to make records, and I have mine. There was a lot of banging of heads during that record."

Other productions that Massenburg cites as his favorites are Valerie Carter's 1977 album, "Just A Stone's Throw Away," which has just been rereleased; Toto's "The Seventh One"; Aaron Neville's first solo album, "Warm Your Heart"; and Ronstadt's 1992 Latin jazz opus, "Frenesí."

Massenburg's discography as producer, engineer, or "sound designer" also lists James Taylor's "James Taylor Live," Jimmy Hayes' "Suspended

Disbelief"; Emmylou Harris, Dolly Parton & Linda Ronstadt's "Trio"; the Emotions' "Flowers"; Weather Report's "Night Crossing"; Herbie Hancock's "Lite Me Up"; Carly Simon's "Coming Around Again"; Bonnie



In a 1987 photo, producer/engineer/equipment designer George Massenburg is seen in front of a diagram for one of his innovative designs. (Photo: David Goggins)

Raitt's "Nine Lives"; Jennifer Warnes' "Famous Blue Raincoat"; several other albums by Ronstadt, including "What's New?"; "Lush Life," and "MacCannecio"; Little Feat's "Waiting For Columbus"; "Let It Roll," and "Representing The Marboro," among others; and Earth, Wind & Fire's "That's The Way Of The World." "Spirit," "I Am,"

"Fees," and more.

Currently, Massenburg is working on a concept album with Ronstadt of which he gives little detail—other than to say that chamber ensembles are involved—for fear that the concept will be appropriated by others.

Massenburg is recording Ronstadt at her house in the Bay Area, tracking primarily on Tascam DA-88s, assembling vocals in a Sonic Solutions digital audio workstation, and flying tracks to a Sony 3348 digital multitrack.

"You can make a great record on DA-88s," says Massenburg of the modular digital 8-track units, which have been enormously popular in the home- and project-studio sector since their introduction in the early '80s but only recently have been embraced by high-end facilities. "I think there is going to be a lot more use of that technology to make great music," he adds.

Massenburg grew up in Macon, Ga., in the mid-'50s. His earliest musical memories are of raw, sexually charged R&B by such pioneers as the Coasters, Howlin' Wolf, and Wilson Pickett pointing out on an AM radio.

The Massenburg family eventually settled in Baltimore, where George lived down the street from another audio innovator, Denon Jensen. The two dabbled together on various projects, including a ham radio set, no doubt laying the groundwork for a lifelong fascination with audio.

Massenburg studied bassoon and

trombone for years, playing in his school marching band. But when he realized where the women were, he switched to electric bass.

He attended Johns Hopkins University for two years but, admittedly a poor student, he dropped out. "When I went to school, I didn't learn anything," he says. "My biggest adventures were my professors. I had to learn on my own."

Accordingly, Massenburg started his first recording studio in Baltimore in the early '70s and built the first parametric equalizer—a unit that would establish him as a first-rate equipment designer.

The young audio enthusiast moved to Paris in 1973 and worked for the now-defunct Europa Sonar studios and then for Barclay Records.

"Americans were lost in Paris in the '70s," he recalls. "But it was helpful to have my ways rejected. Americans should get around the world and be despised a little."

While Massenburg was in Paris, his Baltimore studio had continued working out of Little Feat. In the summer of 1974, Massenburg returned to Paris from a trip on the French island of Corsica to find his mailbox attacked with telegrams from Little Feat's A&R rep at Warner Bros., Clyde Bakkeno. Each telegram was successively more urgent, leading up to one that offered Massenburg a free flight

(Continued on next page)

AUDIO TRACK

NEW YORK

SUZANNE VEGA tracked her forthcoming A&M album at the Magic Shop with producer Mitchell From and engineer Tchad Blake. Joe Warda assisted on the sessions, which included Pete Thomas and Bruce Thomas of the Attractions. Also at the Magic Shop, the Rollins Band worked on a track for an Elektra project; Melvin Gibbs produced, Thane Van Rock tracked, and Warda assisted. ... At mastering studio Trutone in nearby Hackensack, N.J., engineer Phil Austin completed a DJ Mable McIntyre project for Warlock Records. Austin also worked on upcoming releases by new/techno group Chemical Brothers (Caroline) and Poison Clan (Warlock).

Producer/remixer/label entrepreneur Jellybean Benitez worked at Reel Tyne Recording doing audio sweetening for an upcoming TV pilot with King World Productions. Also at Reel Tyne, Soul Solution tracked and mixed its latest single, "Can't Stop Love," and Jellybean Recordings artist Darryl Debeaux worked on a project produced by

Benitez and Hex Hector and engineered by Ernie Lake.

LOS ANGELES

AT SKIP SAYLOR RECORDING, former Led Zeppelin bassist John Paul Jones produced Sony act Elephant Ride in Studio A with engineer Brian Forsaker and assistant Jason Mauza. Soulduck & Karlin mixed the Elektra debut album by Unique 3. The Marquis engineering and Mauza assisting. Producer DJ Quik mixed a track for Death Row artist Danny Boy. Rod Michaels assisted. ... At Sound City in Van Nuys, Calif., Sheryl Crow tracked her upcoming self-produced release for A&M; Blair Lamb engineered with assistance from Jeff Sheehan and Greg Fiedelman. Giffen and Weir also tracked a self-produced project at Sound City. Joe Barresi engineered, and Billy Bowers assisted.

NASHVILLE

ACTION AT WOODLAND Digital includes an overdub session by Arista newcomers BR5-49 with producer (Continued on next page)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 3, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE	ONE SWEET DAY	HOT GUN	(IF YOU'RE IN IT FOR LOVE)	WONDERWALL	TONIGHT'S THE NIGHT
Artist	Mariah Carey & Boyz II Men	Mary J. Blige	IT FOR LOVE	Q. Morris	Kris Kross
Label	W. Maffett	Babyface (Arista)	MINI OUTTA HERE	N. Gattaher	J. Oprei
Producer	M. Carey (Columbia)	M. Carey (Columbia)	Shania Turner	(Epic)	(Ruffhouse)
RECORDING ENGINEER(S)	CRANE/ HIT FACTORY (New York)	THE TRACKING PLACE (Los Angeles)	SECURITY STUDIO (Los Angeles)	ROCKFIELD (Gower) WEALES (Owen Morris)	KROSSWIRE (Atlantic) Phil Tan
RECORDING CONSOL(S)	SSL 8000G/ Neue VSP Legend with Flying Faders	Euphonia CS 2000	SSL 4000E with G Computer	Neve VR	DDA AMR 12
RECORDE(R)S	Sony 3348	Sony 3348	Sony 3348	Studer A827	Sony APR 24
MASTER TAPE	Amper 499	Amper 467	Amper 467	3M 996	Amper 499
MIX DOWN STUDIO(S) ENGINEER(S)	Sony STUDIOS/ CRAVE (New York)	RECORD PLANT (Los Angeles)	THE STUDIO/ MORRIS HEIGHTS (Ostin)	ORINCOO (London)	STUDIO LACOCO (Atlanta)
CONSOL(S)	SSL 4096G	SSL 4000G Plus with Ultimotion	SSL 4056G	Neve VR with Flying Faders	SSL 4000G Plus
RECORDE(R)S	Sony 3348	Studer A820	Sony 3348	Otari MTR 90	Studer A827
MASTER TAPE	Amper 467	3M996	Amper 467	Amper 456	Amper 499
MASTERING ENGINEER	GATEWAY Bob Ludwig	FUTURE OISC Edgy Schreyer	MASTERFONICS Glenn Meadows	ABBOT ROAD Nick Webb	MASTERDISK Tony Dansey
CO/CASSETTE MANUFACTURER	Sony	BMG	PQ/HTM	Sony	Sony

© 1996, Billboard/BBP Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Lists.

MASSENBURG

(Continued from preceding page)

to Baltimore to record Little Feat's "Feats Don't Fail Me Now" in 1974. Massenburg took the job and has lived primarily in Los Angeles, San Francisco, and Nashville ever since.

About L.A., Massenburg has no illusions. He is there for the cutting-edge projects and for the fact that it is home to much of the nation's audio business. But his disdain for L.A. is clear.

"Los Angeles reminds me of New York in the '60s," he says. "It's a hard-assed, fast-paced town, and I don't think anybody is paying attention. Lives are being shattered in L.A."

For all his experience, the 48-year-old Massenburg looks like he could be 35. He credits his youthful appearance to the fact that he stopped smoking and drinking—"because you just have to at some point." But he also believes a youthful outlook is a byproduct of enjoying one's work.

Massenburg says, "You have to approach music with great purity. And if you do, you stay young." Then, with a pause, he edits himself: "Don't use that. It sounds like bullshit."

AUDIO TRACK

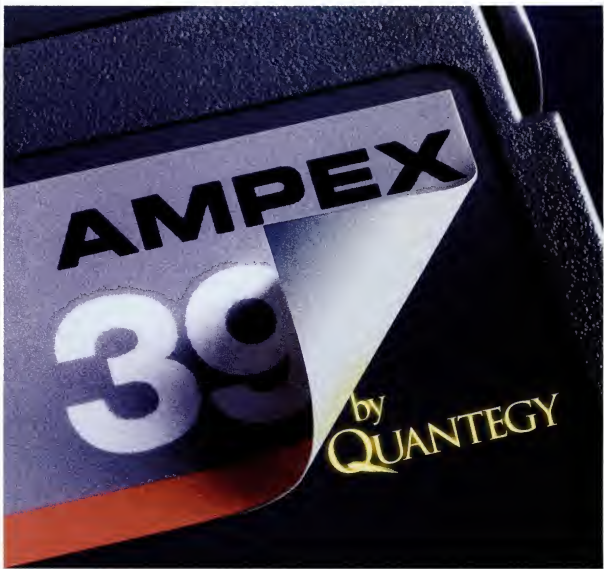
(Continued from preceding page)

ducers Josef Nuysen and Mike Janas; a mix session by Faith Hill for a Hollywood Records project with Scott Hendricks producing and Brian Tankersley engineering; an overdub session by Jo-Ei Sonnier for Stoney Plain Records with producer Holger Peterson and engineer Mike Wilkinson; and a tracking session by Heather Nova for Big Cat Records with producer Peter Collins and engineer Rick Will... Mark Luns overdubbed and mixed a Polydor project at the Music Mill with Buddy Cannon producing and Jim Cotton, Joe Seale, and Randy Clark engineering. Also at the Music Mill, Reba McEntire mixed with producer Jerry Hummel and engineers Duane Scott and Clark for a Grand Ole Opry TV show.

OTHER LOCATIONS

MADONNA tracked and mixed a Spanish version of "You'll See" at Crescent Moon in Miami; David Foster produced, David Reitas engineered, and Sean Chambers assisted. Also at Crescent Moon, studio co-owner and Epic artist Gloria Estefan is working on a project with executive producer Emilio Estefan and additional producers Jorge Casas, Larry Dermer, and Clay Ostwald; engineers include Eric Schilling, Mike Couzzi, and Patrice Levine; assistant engineers include Chambers, Marcelo Añez, Scott Canto, Sebastian Krye, and Chris Wiggins... Roadrunner reuniting artist Timbaland completed his second album for the label at Long View Farm Studios in North Brookfield, Mass. Niko Bolas produced and engineered the project, which was mixed at the Hit Factory in New York.

Please send material for *Audio Track* to: *Billboard*, 1515 Broadway, New York, N.Y. 10036; fax: 212-512-5358; E-mail: PVerne@billboardgroup.com.



INTRODUCING QUANTEGY. THE NEW COMPANY THAT'S BEEN MAKING AMPEX TAPE FOR OVER 35 YEARS.

Nothing's changed, really.

You still get the audio mastering tapes that go gold more than all other brands combined.

The same top quality video tapes used by broadcast and creative professionals around the world.

The same market-leading instrumentation tapes used by aerospace and government.

And the same manufacturing, technical support and sales people.

You even get the same Ampex® brand name.

The difference is that we're now the *only* media company dedicated exclusively to you, the recording professional.

So call us today and we'll tell you more about QuanteGY.

After 35 years, we're just getting started.

QUANTEGY™

QuanteGY Worldwide Sales Offices

New York, New York (212) 472-4130
Los Angeles, California (310) 204-0000
Chicago, Illinois (773) 391-7112
Miami, Florida (305) 580-5158

South Central (Dallas) (214) 620-9533
Northwest (San Francisco) (415) 281-7241
Southwest (Los Angeles) (818) 366-5300
Florida & North Africa (Miami) (305) 472-7171

UK & Ireland (London) (44) 1-754-302340
Spain & Latin America (Barcelona) (34) 93-620-1331
Germany & Austria (49) 89-847545
Central Europe (London) (44) 1-754-302340 ext. 330
Canada (Toronto) (905) 821-4943

Middle East (Hong Kong) (44) 1-754-302340 ext. 215
Benelux (Brussels) (31) 20-274544
Scandinavia (Stockholm) (46) 8-620-7510
Canada (Toronto) (905) 821-4943

Latin America & Caribbean (San Francisco) (415) 323-7122
Asia/Pacific (Hong Kong) (852) 2790-1688
Australia & New Zealand (61) 2-940-8002

All trademarks are the property of their respective owners. QuanteGY Inc. 7333 N. Torrey Pines Avenue, Westchester, CA 94093 (415) 953-7155

1/86

BILLBOARD'S 7TH ANNUAL LATIN MUSIC CONFERENCE & AWARDS SHOW

APRIL 29 - MAY 1, 1996
THE HOTEL INTER-CONTINENTAL,
MIAMI

**Hotel
Accommodations**
Hotel Inter-Continental
100 Chopin Plaza
Miami, FL 33131
For reservations call
305-577-1000

Room rate \$120.00 single or double.
To insure room, please make reservation by
April 6th and state that you're with the
Billboard Latin Music Conference.

Registration Information

\$265.00 Early Bird Special --
must be postmarked by March 1st
\$305.00 Pre-Registration --
must be postmarked by April 15th
\$350.00 Full Registration --
After April 15th and walk-up

Contact Information

Maureen P. Ryan, Special Events Manager
(212) 536-5002 PH • (212) 536-5055 FAX

FOR SPANISH INQUIRIES:

Angela Rodriguez, Latin Marketing Manager
(305) 441-7976 PH • (305) 441-7689 FAX

REGISTER NOW AND GET THE LOWEST RATE --

Registration Fees are non-refundable.
Confirmation will be sent by mail.--
Please allow 7-10 days.

REGISTRATION FORM -- BILLBOARD'S LATIN MUSIC CONFERENCE, APRIL 29 - MAY 1

TO REGISTER:

Cut out and mail to:
**BILLBOARD LATIN MUSIC
CONFERENCE**

ATTN:

**MAUREEN P. RYAN, 1515
BROADWAY, 14TH FL, NEW
YORK, NY 10036 OR FAX TO
(212) 536-5055.**

This form may be
duplicated -- please type or
print clearly.

Make all payments to
BILLBOARD MAGAZINE.

First Name: _____

Last Name: _____

Company: _____

Title: _____

Address: _____

City: _____

State: _____

Zip: _____

Country: _____

Phone: _____

Fax: _____

I'm Paying by:

☐ Check ☐ Money Order

☐ Visa/MC ☐ Amex

Credit Card #: _____

Exp. Date: _____

Cardholder's Name: _____

Cardholder's Address: _____

Cardholder's Phone: _____

Cardholder's Signature: _____

Credit cards not valid
without signature and
expiration date.

entertainment

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Video-on-Demand At Issue In EU Music Industry Fears Imposition Of Quotas

BY PETER CHAPMAN

HILLSLS—Europe's future video-on-demand music TV channels could become embroiled in a political row over quotas this month as the European Union's "Television Without Frontiers" directive plans take shape.

The music industry is angry at plans from members of the European Parliament to include video-on-demand services in a clampdown on material produced outside the European Union.

There are currently no known channels operating a pure video-on-demand service. However, record companies are seeing potential revenue in the not-so-distant future from digital or possibly analog delivery of music videos.

On Feb. 14, MEPs will vote on a set of amendments to the EU's 1989 Television Broadcasting Directive, proposed Jan. 16 by the European Council's culture committee. The proposals include the enforcement of quotas of 51% EU-produced television programs on mainstream channels.

But MEPs also decided to lay the foundation for restrictions on the so-called "thematic" channels, popular with cable and satellite companies, which are devoted to niche interests such as music, cartoons, films, or sports. Among those affected by the restriction would be MTV Europe, VH1 in the U.K. and Germany, Viva 1 and Viva 2 in Germany, MCM in France, and Italy's Videomusic. The industry sources fear that the inclusion of video-on-demand services alongside these thematic channels in the broadcasting bill will have major implications for the rights of performers.

PolyGram director of European Affairs Philippe Kern says, "For material that is broadcast, performers and the owners of the rights to music are not in a position to negotiate the tariffs they receive—rates are set by national agreements, and the music industry traditionally does not do very well.

"But for distributed music and video, the industry can negotiate. We think that video-on-demand is not broadcasting. The consumer makes a conscious decision to pay a certain video. We think it is a form of distribution," says Kern.

Adrian Strain, European Union spokesman for international labels body IFPI, says, "We fear that once the directive has attached the 'broadcast' tag to television online products (such as video-on-demand), the same treatment will be given to the range of other products, including [digitally delivered] sound recordings, which are destined for the [non-broadcast] market."

The industry is less concerned about the issue of restrictions on foreign content. A spokesman for Germany's Bertelsmann company, which owns BMG, adds, "As far as we are concerned, the quotas are not an issue. It is the inclusion of video-on-demand in the broadcasting

bill that is the key issue."

PolyGram's Kern says, "We don't favor quota systems or other restrictions—especially in the framework of an EU directive. It should be a local matter where a state decides to restrict its broadcasting."

PolyGram thinks those restrictions are unnecessary. The market for channels that show a high proportion of local music is very strong without the need for legislation. German music channel Viva, set up two years ago with a commitment to showing 40% German videos, has been a great success and has a significant market share.

Another good example of a channel to challenge MTV is France's MCM. It features a high proportion of local music videos. MTV is conscious that it needs to adapt to the market—it doesn't need to be told," Kern adds.

Under the framework decided by

The Carpenters Are A Hit Among Young Japanese

BY STEVE MCCLURE

TOKYO—Unlike their fields American counterparts, Japanese music fans have never been embarrassed to admit they like the Carpenters. Now, a new generation of Japanese has discovered the sibling duo's music through a hit TV drama series that uses two Carpenters tunes as opening and closing themes.

After the TBS TV network premiered the youth-oriented series "Mitsuten" last year, Polydor K.K. released on Nov. 3 a CD single featuring the two songs: "Top Of The World" and "I Need To Be Loved." So far it has sold 450,000 copies—far more than most foreign singles sell in Japan.

And "92 Hts Of The Carpenters," an album newly compiled for the Japanese market by Richard Carpenter, has sold close to 1 million copies since its Nov. 10 release by Polydor.

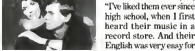
"In the U.S., alternative rock and

grunge are becoming mainstream, but in Japan, young people don't really want to listen to music that lacks melody," says Shun Okano, product manager in Polydor's international catalog marketing department. "They like the Carpenters' pleasant melodies and beautiful harmonies. It sounds like something fresh and new to them."

Says Tokyo office works Chiharu Nakakata, 25, "We liked them ever since high school, when I first heard their music in a record store. And their English was very easy for me to understand."

Among the Carpenters' many Japanese fans are the members of power pop band Shonen Kiki, whose version of "Top Of The World" was included in the 1994 "If I Were A Carpenter" tribute album.

Capitalizing on Japan's renewed interest in the duo, Richard Carpenter will visit Japan for a weeklong promotional tour late this month.



THE CARPENTERS

Dutch Market Gets New Island/Def Jam Unit

HELSINKI, the Netherlands—The growing success of the Island Records roster in the Dutch market has persuaded Mercury Records here to form a separate unit that will combine the marketing activities of Island and Def Jam.

Apart from Island's home in the U.K., France is the only other European territory where the label has stand-alone status within parent company PolyGram. The creation of Island/Def Jam is part of a restructuring at Mercury that also sees

the launch of a dance unit and several personal changes.

According to Mercury head of international promotion marketing Brian van der Schell, Island is expected to generate \$8 million in the Dutch market this year on the strength of releases from U2 and the Cranberries, as well as the growing popularity of Melissa Etheridge and the recently pitched breakthrough of Pulp. The label switched to Mercury from BMG at the beginning of 1995. MCGHEIL BARKER

French Music Industry Issues Heard At MIDEM

BY EMMANUEL LEGRAND

CANNES—The French music industry had a busy time there, in an environment dominated by the debate over quotas on French music on radio and the renewed call for a reduction of the value-added tax on records (see story, page 50). The major labels found time, though, to make a huge new commitment to establish and emerging French talent.

And the record companies were not

the only ones with something to say. A broad spectrum of participants—including French Minister of Culture Philippe Douste-Blazy; Hervé Bourges, president of broadcasting authority CSA; and labels body SNEP—all brought significant revelations to the discussions, indicating the serious light in which the industry is being seen in this post-quota period (Billboard, Jan. 27).

Making his first major speech about
(Continued on next page)

Germans Disdain French Quotas

BY WOLFGANG SPAHR

CANNES—German writers and publishers called at MIDEM for greater French tact when dealing with German music.

French Minister of Culture Philippe Douste-Blazy visited the German publishers' corporate stand and met with Hans-Henning Wittgen, managing director of DMG, the German publishing association. Wittgen told him that French radio quotas are not in keeping with the concept of European integration. Wittgen said that the law, which requires stations to have a 40% French-

content minimum in their daytime programming, is particularly discriminatory against German works.

Munich-based publisher Joachim Neubauer told the minister that the French law was excessively nationalistic and that it was a protection for French music fans who would no longer be able to hear a cosmopolitan selection of music.

Wulf-D. Gramatke, president of PolyGram Germany and head of the country's IFPI group, expressed his regret at the introduction of quotas, saying that tastes were being censored. He
(Continued on page 34)

U.K.'s IMF Holds Seminar

BY ADAM WHITE

CANNES—The British-based International Managers Forum continued its international outreach during MIDEM, holding a seminar Jan. 23 to outline its agenda and encourage artist managers in Europe and elsewhere to help build a network of like-minded organizations.

The seminar participants also discussed a number of industry issues, most notably, the recent increase in withholding tax in Germany for foreign musicians performing there. There was talk of leading U.K. acts canceling German tours in protest of the new tax, which includes the prospect of demands for back taxes from musicians.

"It's an extremely serious issue," said IMF chairman John Glover.

Dennis Muirhead, former chairman of the group, placed its activities in context and assessed its positive approach. "We're not here to franchise the music industry or to cause problems," he said. "We're here to make it more efficient and effective."

Muirhead noted, for example, how the British Photographic Industry and the British Performing Right Society (an authors' group) were seeking to take part in the IMF's upcoming training program for managers and others. He said the IMF (formed in late 1992) now has 350 members and was looking to
(Continued on next page)

BELLA MUSICA - one of the leading Low-Budget Companies of Europe - wants to acquire international repertoire - **Hits of the 60s, 70s, 80s and 90s** - and wants to get in contact with the original producers.

BELLA MUSICA



Reinstraße 26
D-7715 Bühl/Baden
Tel: 00-49-(0)7223-98 55 0
Fax: 00-49-(0)7223-98 55 66

Lower Value-added Tax on Records Sought In France

CANNES—After years of pressure, the French music industry appears to be making progress in its battle for a reduced value-added tax on records.

Speaking at MIDEM, French Minister Jacques Philippe Douste-Blazy said that a "low VAT rate for records, as it is for cinema or books, is a vital necessity." Douste-Blazy said he expected the European Union to address the issue.

The goal, according to the minister, is to have the issue on the agenda when EU authorities discuss the harmonization of European VAT rates by 1997.

This question will be tough to solve because it requires a unanimous vote from all EU state members," said Douste-Blazy. "But we have the will to make it happen. I am convinced that our partners can be interested in such a measure, especially for the youth, who are the prime consumers of records."

Doust-Blazy's announcement was welcomed by music industry representatives who have been asking for a reduction of VAT rate for the past five years as a way to limit the retail price of records. French President Jacques Chirac—who lowered the retail price of records from 33.4% in 1987 to the current 18.6% when he was prime minister—endorsed the concept before being elected, as did Prime Minister Alain Juppé.

French music industry body SNEP says a lower VAT rate will help keep records at an attractive level for buyers and therefore limit piracy and home taping while boosting production.

This question will be tough to solve because it requires a unanimous vote from all EU state members," said Douste-Blazy. "But we have the will to make it happen. I am convinced that our partners can be interested in such a measure, especially for the youth, who are the prime consumers of records."

The French music industry, helped by the newly created European Music Office in Brussels, will now lobby EU authorities. The goal is to get European

Union state members and the European Commission in Brussels to add records and videos to the list of so-called "cultural goods," which have a reduced VAT rate of 5.5%.

"We welcome the minister of culture's renewed commitment regarding VAT," said SNEP managing director Hervé Roy. "Now, our energy will be turned to Brussels. We don't see why cinema tickets will have a 5.5% VAT rate and not records or videotapes."

FRENCH MUSIC INDUSTRY ISSUES HEARD AT MIDEM

(Continued from preceding page)

his policy on music, Douste-Blazy said his goal was to create the right conditions for "a professional dialog between all sectors of the market and to assist the creation and the exposure of music. The minister also said his plans to sponsor legislation that would limit the sale of music at a loss-leader price. French hypermarkets have used such a tactic to attract customers, but the policy has had a devastating effect on the sale of music at a traditional record retail network.

Doust-Blazy's initiatives have been asked for and are welcomed by the music industry, but some executives expressed disappointment that no further agenda was set by the minister.

SNEP also unveiled in Cannes its platform, which, along with the VAT rate reduction, includes the following: • a change in the relationship with the major retail accounts, resulting in a limit to loss-leader practices and the introduction of a minimum retail price for music; • a new code of practice to dumping practices; • says SNEP president Patrick Zelnik;

• a promotion of national repertoire

midem

The VAT issue was also raised during a meeting in Cannes under the aegis of the European Music Office. Attending were representatives from the European Parliament, the European Commission,

via a vigorous production policy; • strengthening producers' rights within the context of multimedia; • solving the conflict with musicians over rights payments. The negotiations between the two parties have been frozen for more than a year, but will resume soon.

The hottest issue remains the quotas. Heated debates between music and radio industry representatives took place throughout MIDEM over the capacity of the French music industry to deliver the goods. For five days, music industry executives fought back against what they believe is an underestimation of their abilities to deliver French product.

Alain Weill, managing director of leading top 40 station NRG, said he did not see how radio stations could fill the 40% quota with France's current production level and what radio programmers call the "lack of quality" of material they receive.

French Music Association Pascal Negre countered, "It is hard for me to imagine that radio stations have problems finding songs out of the 6,000 songs

IFPI, and different trade bodies, as well as professionals from all music fields.

Doust-Blazy said he planned this issue to be fully part of a general debate titled "Affaires Européennes du Disque" (European Affairs of the Disc). The minister added that the VAT issue is part of a global scheme for Europe to

"take better advantage of its single unified market." He says, "Three of the five multinational record companies are European. Everywhere, independent production is dynamic and creative, despite the difficulty. Yet a majority of the productions sold on our markets is American."

"We don't intend here to act as protectionists, because we believe that Europe must remain an open cultural space, but the reciprocal must also be true."

KENNETH LEGRAND

released each year."

The good news for stations during MIDEM came from the CSA president Bourgeois, who announced that although changing the 40% quota of French productions is not on its agenda, some technical arrangements will be implemented to make things easier for stations. The changes are the result of discussions within Musiques France Plus, an umbrella group for radio and music representatives. CSA proposes to "take into account the diversity of formats and efforts made in favor of works by new talent."

But in this environment, the music industry is not standing still. In order to help radio stations "meet their quota requirements," SNEP announced a series of measures to support the production of music.

It will invest 15 million francs (\$3 million) over five years in a fund set up by various music industry bodies under the aegis of the IFVIC organization. The support of the fund is to finance and support production—particularly projects presented by independent labels—in order to rejuvenate the cre-

ative and production process.

Our goal is to promote and strengthen national repertoire with an active production policy and a support to new acts," says Zelnik. "But once again, all these investments would be useless if there is no proper exposure."

In addition, the French affiliates of the six major record companies unveiled a charter in which they pledge to increase their investments in local productions in 1996.

The goal is to achieve an increase of 5% in the number of Francophone albums—225 albums were released in 1995—and a 20% increase in albums by new Francophone talents. The majors also are committed to increasing marketing and promotion investment by 20% to a minimum of \$40 million francs (\$7 million), of which 120 million francs (\$25 million) must be invested in new talent. Such a measure could be repeated in 1997 and 1998.

It is a voluntary gesture from the major companies that shows a commitment to French production," says Zelnik, who is also president of Virgin France. "This is our answer to those who accuse us of not producing enough, both on a quality and quantity level. This is our way of telling radio stations they can request quotas."

BRITAIN'S IMF HOLDS SEMINAR

(Continued from preceding page)

strengthens its membership and affiliation network.

"Our clear goal is to spread the word around Europe," said Glover, suggesting that managers on the Continent might consider joining the UK group as a precursor to setting up their own organizations at home. The IMF was quite willing to help, he added.

Currently, the IMF has affiliates in Australia, Canada, Ireland, Japan, and the U.S. (New York and Nashville). "We also need to get rolling in Los Angeles," Glover said.

A panel of speakers for the IMF and its sister group, the Assn. of United Recording Artists, has been to secure equitable distribution of performance income from all sources. Glover pointed to the December announcement by Britain's Phonographic Performance Ltd. that it would increase artists' share of broadcast income from 32.5% to 50%.

Previously, UK artists have received a blanket payment by PPL of 20.2% of net distributable income from broadcasters, which was split between named performers (20%) and session players (20.2%). An increase to 50% by the IMF would provide that 45% go to featured performers and 5% to session musicians, said Glover.

The IMF's agreement between PPL and IFPI/ADAMI group, which represents featured artists, classical performers, and artists/elected session musicians.

tive (Billboard, Jan. 13). The draft legislation, which includes other forms of interest to the IMF, will not be enacted until later this year.

Glover stressed, however, that ALRA is not a collecting society. "We'll like PPL to continue to collect and distribute money to musicians and featured artists," he said.

Meanwhile, the managers' body has recruited Volker Gruneberg of London-based Media Services as a consultant. He has opened accounts with new sources of performance income in Continental Europe on behalf of UK claimants. Musicians and producers should be registered at royalty distribution agents in the region, Gruneberg told the MIDEM workshop. So far, he has arranged for IFPI-affiliated artists to receive broadcast income from seven European territories.

Casino Steele of Norway's Grammat group, which is considered comparable to ALRA, detailed problems that artists had experienced in dealing with the musicians' union that nation. "It's a real pain to get featured artists all over Europe form organizations to look after their interests like this," said Frederic Barad of France's ADAMI group, which represents featured artists, classical performers, and artists/elected session musicians.

The German tax situation drew the IMF's attention to an intense issue, as Chairman J. Hanlon spelled out the view that the increase—and the

prospect of retroactive taxes—was "detrimental to the live music industry in Germany." Hanlon said that at a recent London meeting of the Agents Assn. of Great Britain (of which he is president), it was recommended that none of its members should have artists tour in Germany while the increase holds.

The German tax authorities are asking for 32.0% of gross revenue for foreign bands and a smaller amount for solo acts touring the country, effective from this January, according to IMF officials. Also, it is said that the Germans are refusing to grant visas to touring artists to deduct production expenses.

A number of the panel speakers said that record companies, concert promoters, and music publishers in Germany—all will be eventually affected by the new taxes when major artists begin leaving the country on their touring schedules. "It's not just an artist agent/manager issue," said Hanlon.

"A third or more of our members have canceled tours of Germany for their artists," said Glover. "The problem is that Germany probably amounts to half of Europe in a European tour," undermining the entire economic viability of itineraries for the region.

"One wonders about the legal position (of the new rates) in respect of the spirit of the law," said Barad.

"This rate and the lack of allowance for reasonable expenses is discriminatory."

CONVENTION CAPSULES

This year's MTV Europe Music Awards will be staged in London in November. The announcement was made during MIDEM by MTV Networks' international president, Bill Roedy, at a media dinner held on the channel. Still to be fixed are the awards' venue in London and the exact date, but Roedy said the show will arrive at the Thanksgiving holiday conflict that occurred with the '96 show in Paris.

MTV Europe also revealed plans to launch a monthly lifestyle magazine, *Blah Blah Blah*, in the U.K. next month. It is being produced in conjunction with U.S. publisher Raygun.

During MIDEM, international labels body IFPI was to have announced plans for a European sales award, comparable (but on a larger scale) to certification programs operated by individual national groups. The award is expected to make its debut before too long.

EXECUTIVE TURNTABLE

OLIVER MONTFORT is appointed to the newly created post of deputy GM of Sony Music France. He remains GM of Sony's Columbia label and takes on international exploitation and management of the company's media strategies and advertising services.

JUNICHIRO SUZUKI is named president of Blockbuster Video Japan. He was previously in charge of sales for Time Warner Video Japan.

GWEN WISIT is being named marketing director of Sony Music Denmark. Wisit has been with Sony Denmark for 11 years, most recently as marketing coordinator.

FOR THE RECORD

New albums by Japanese artists generally cost between 2,800 and 3,000 yen—not an uniform 3,000 yen—the country's most expensive retail price in a Jan. 27 story. Japan pressings of foreign repertoire albums sell for about 2,400 yen, and imports for about 1,000 yen, depending on the yen's exchange rate.

Jason 'Son' Beck's A 'Thriller'

Relaunched Set Displays Numerous Influences

■ BY LARRY LeBLANC

TORONTO—Whatever music has delighted Jason "Son" Beck, whatever he has fantasized, and where he was thinking at the moment of performance—all this constitutes his group Son's remarkable "Thriller" album, released independently last September on his Evil Humanoide label. The album is now being relaunched nationally March 19 by Warner Music Canada.

Throughout "Thriller," Beck's compositions, such as "Young Offenders Act," "Allergic Again," "Jewish Jazz," and "The Magic Tongue," effortlessly channel-surf through pop, rock'n'roll, soul, jazz, and alternative rock. The album's 12 tracks display a strong, lyrical sense of irony and wit, and there is a judicious, if recognizable, use of an astonishing number of Beck's contemporary musical influences. These include Prince, Elvis Costello, Jodeci, Cameo, Earth, Wind & Fire, the Fiskes, Love, Squeeze, the Police, the Beatles, and Herbie Hancock.

"Ear training is my life," says the fast-talking, jazz-trained keyboardist. Born in Montreal, Beck, 23, describes himself as "a kid hyper-hungry for music which makes my ears crazy." He adds, "My two favorite forms of music in the past few years have been from John Zorn and super-pop. If [the music] is committed and doesn't pretend anything it's me. I'll like it. Why did the artists record [the music] this way it what excites me."

Intrigued by the album's eclectic genre-gate-cover graphics, Warner Music Canada A&R rep Steve Jordan picked up "Thriller" last October during one of his weekly visits to check out new indie releases at all the flagship retailers of Son's record Man, HMV Canada, and Sunrise Recordings on Toronto's Yonge Street. Flipping the recording the following day, Jordan was tremendously impressed.

"I want to get other people in our company to hear it, because I couldn't believe how good it was," says Jordan.

"The impact on me and the others I played it for was so immediate," he says. "By the afternoon, Kim Cooke [VP of A&R] and I had called Dave Tolleington [senior VP, managing director, domestic/international division] to say we'd found an amazing artist. We had a [record] offer to Beck a week after seeing him play at the Camcor [club] here. At this point, the album has sold approximately 1,000 copies independently in Toronto and in Ottawa."

Jordan, while admitting that the album's quirkiness might initially turn off some conservative radio programmers, says there are a great many other media opportunities to explore. "This is a kind of record we can go anywhere with," he claims. "We can do cassette, independent radio and also do some great videos. All you have to do with this record is play it for people. Play it, then the questions come out of itself in this guy."

Beck, who graduated from Montreal's McGill University in 1994, began exploring pop music sounds at McGill while performing with the Jason Beck Trio at the university's local jazz pub,



JASON "SON" BECK

the Alley.

"I was studying jazz and classical composition at school but not liking them much," Beck recalls. "I was an avid fan of avant-garde or music that was alashedly pop. Many of the people at McGill thought we were giving the wrong [reputation] to the pub. We even had our posters defaced, but the club owner liked us because we sold beer."

Following graduation, Beck moved to Toronto to play with a McGill friend, guitarist/bassist Dave Sagerli. With the addition of guitarist Simon Craig and drummer Anthony Michelli, Beck soon set up several demo tape sessions produced by his brother, Los Angeles-based film composer and producer Jean-Christophe Beck, in hopes of seeking recognition from a label.

"The demos we did were reverberated and synthetic," says Beck. "My brother mixed this album, but I wouldn't have let him record it. His musical aesthetic is extremely silly. However, the balance worked well this time. I had these over-recorded, very hard-sounding... tracks, and he really helped me edit everything."

With only demo tapes on hand, few music industry people took what he was doing seriously, Beck says. "It was frustrating feeling that the demo tapes were exactly that—demo tapes. "Doing a CD makes you question your commitment and your vision. You better have a vision, because if someone asks 'What do you want on the cover?' you better have an answer."

Despite the inclusion of other group members on the album, Beck says "Thriller" is centered on his musical vision alone. He tells such musician exactly how he wants the part played.

"The album is a one-man show," Beck says. "On about one-third or half of it, I'm playing all instruments. In the studio, I'm a control freak. I have trouble taking anybody else's opinion seriously. Nobody knew what they were to record when I brought them in. A lot of time I had them play a lot of noise and edited that later in the computer."

Sessions for "Thriller" kicked off at B-Gram Music studio in the Toronto suburb of Burlington last January. With the exception of "Can't Feel" and "Killing Is Easy," the tracks began there with just Michelli on drums and

Beck, with headphones on, experimenting with vocal cues from the control room.

Despite the often synthetic or layered approach to the album, Beck was adamant about using live drums. "There's nothing worse than a drum machine apologizing and trying to sound like a real drummer," he says. "I [playing live] preserves the integrity of a musical performance."

Follow-up sessions at Beck's Hooker Room home basement studio a few months later also went quickly. Guitar and overbly vocals were recorded in two weeks. "Part of that was because I had these rentals, and I had to get them back on time," Beck says. "However, I took a lot of time to edit." Beck admits that people may initially view his music as little more than an interesting gimmick. Others may claim that he throws in outside influences haphazardly, he says.

"Some people have told me [his musical] diversity is my biggest strength and my greatest weakness," he says. "It's neither; it's just what I do. I'm happy if people see my work as original or as something new, but it's not an intention of mine. I have no aspirations to necessarily be original. It's a byproduct, fine, but I'm a musician and my goal is to make music I like."

All the arrangements and musical parts are just window dressing," Beck continues. "[The album] started with good songs which evolved over a long period of time. I'm pretty prolific. I usually write between five and 10 songs a week and keep about one a month."

Beck and the band members have no desire to faithfully replicate "Thriller" onstage. Live, the arrangements are far different—the music is rougher, more aggressive, more explosive.

"We've run into a bit of trouble with people who have heard both [studio and live versions] and sometimes have a real preference," says Beck.

He says he's still looking to make his mark in live performance with the band. "Right now, we're opening for jammy Canadian 'old folk' rock bands," he says disdainfully. "C'mon, give us something that puts me to work. I want George Clinton to walk in while I'm playing so I have to play my ass off. I wanted to be challenged."

Billboard's 1996 International Buyer's Guide

"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."

Cole R. Patterson, Indie Go Music
Joondalup, Western Australia

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find dozens of pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '96, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and cassettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 223-7524 OR (800) 344-7119.

In NY (212) 536-5174. In NJ (908) 363-4156.

Or send check/money order for \$109 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 216, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

All sales are final.

©1995/96

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 1/27/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
2	3	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
3	4	KATHY SONG MICHAEL JACKSON <small>USA</small>
4	5	MISSING EVERYTHING BUT THE GIRL <small>WAHNER</small>
5	6	WOLFEYNE TINA TURNER <small>PARANOLIC</small>
6	9	SPACEMAN BABYLON 200 <small>DM</small>
7	10	I GOT 5 ON IT LUNIZ <small>DM</small>
8	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN <small>COLUMBIA</small>
9	NEW	BEAUTIFUL LIFE ACE OF BASE <small>WEA</small>
10	NEW	IL VUOLO LUCCHERO FORTINARIC <small>PARANOLIC</small>
11	NEW	ALBUMS
1	1	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
2	2	THE MEMORY OF THINGS <small>USA</small>
3	3	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
4	4	GASH (WHAT'S THE STORY MORNING GLORY?) <small>DECA</small>
5	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 <small>USA</small>
6	6	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
7	7	ACE OF BASE THE BRIDGE <small>WEA</small>
8	8	MARIAH CAREY DAYOREM <small>DM</small>
9	NEW	COOLUO GANGSTA'S PARADISE <small>TOWER 20</small>
10	NEW	CELINE DION "I D'VE COME" <small>COLUMBIA</small>

BELGIUM (Phonogram) 2/2/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
2	2	WOLFEYNE DOUBLE VISION <small>DM</small>
3	3	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
4	4	MISSING EVERYTHING BUT THE GIRL <small>WAHNER</small>
5	5	ALL RIGHT GASH <small>DECA</small>
6	6	MISS SARAJEVO PASSIONERS <small>ILAND</small>
7	7	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
8	8	ACE OF BASE THE BRIDGE <small>WEA</small>
9	9	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
10	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS <small>DM</small>
11	NEW	ALBUMS
1	1	CELINE DION "I D'VE COME" <small>COLUMBIA</small>
2	2	DANIEL BALABANE SALAVANE <small>WEA</small>
3	3	MYLENE FARMER ANAMORPHOSE <small>POLYOR</small>
4	4	GASH (WHAT'S THE STORY MORNING GLORY?) <small>DECA</small>
5	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 <small>USA</small>
6	6	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
7	7	MARIAH CAREY DAYOREM <small>DM</small>
8	8	FLORENT PADAY BAYENKEL <small>DM</small>
9	9	SHAKING PUMPKINS MELLON COLLIE AND THE INFINTIE CARNAGE <small>WEA</small>
10	10	ALLANCE CATHRIN, SMILE & PUNKY <small>WEA</small>

SWEDEN (GLF) 1/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON 200 <small>DM</small>
2	NEW	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
3	3	I GOT 5 ON IT LUNIZ <small>DM</small>
4	4	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
5	5	MISSING EVERYTHING BUT THE GIRL <small>WAHNER</small>
6	6	KATHY SONG MICHAEL JACKSON <small>USA</small>
7	7	I WISH SKEE-L <small>DM</small>
8	8	ELECTRIC LEXA <small>DM</small>
9	9	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN <small>COLUMBIA</small>
10	10	ITELAGARDEN VADEN-ANDERSSON START-ART <small>DM</small>
11	NEW	ALBUMS
1	1	NORMAN INGENMANSLAND <small>SINET</small>
2	2	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
3	3	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL <small>WEA</small>
4	4	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
5	5	GASH (WHAT'S THE STORY MORNING GLORY?) <small>DECA</small>
6	6	LONELY BOYS THE LONELY BOYS <small>PARANOLIC</small>
7	7	LOVE AMOS AND WENDY AND PELL <small>ATLANTIC</small>
8	8	POPSICLE POPSICLE <small>LELUX</small>
9	9	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
10	10	EVA DARAGREY AND VILLI WEN ALKAGE <small>ROCKAWAY</small>

PORTUGAL (Phonogram) 1/30/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINO O CAMINHO DO FELIZIDADE <small>ATLANTIC</small>
2	2	ENRIQUE GIGAS ENRIQUE GIGAS <small>WEA</small>
3	3	ROSSETTE ROSSETTE <small>WEA</small>
4	4	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
5	5	ALBUMS
1	1	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
2	2	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
3	3	GASH (WHAT'S THE STORY MORNING GLORY?) <small>DECA</small>
4	4	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
5	5	SHAKING PUMPKINS MELLON COLLIE AND THE INFINTIE CARNAGE <small>WEA</small>
6	6	ELSONJO ANGELIS <small>DM</small>
7	7	SEBASTIÃO GOMES NOITE PASSADORA <small>DM</small>

NEW ZEALAND (RIANZI) 1/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW BEARDE ONE <small>PARANOLIC</small>
2	2	MYSTICIOUS ONE <small>PARANOLIC</small>
3	3	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN <small>COLUMBIA</small>
4	4	LET'S GROOVE C.O.B. <small>TRISTAR</small>
5	5	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
6	6	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
7	7	SEXUAL HEALING MACE & MELLON <small>WEA</small>
8	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS <small>DM</small>
9	9	W 2 THE C.U. LIZ <small>WEA</small>
10	10	ANYTHING 37 <small>DM</small>
11	NEW	ALBUMS
1	1	GASH (WHAT'S THE STORY MORNING GLORY?) <small>DECA</small>
2	2	WOLFEYNE MORISSETTE JAGGED LITTLE PILL <small>WAHNER</small>
3	3	EXPOSURE ONE DANCE TWENTY SEVEN <small>WAHNER</small>
4	4	MOOTIE & THE BLOWFISH CRACKED REAR VIEW <small>DM</small>
5	5	MARIAH CAREY DAYOREM <small>DM</small>
6	6	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
7	7	WEEZER <small>DM</small>
8	8	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
9	9	SOUNDTRACK DANGEROUS MINDS <small>DM</small>

SWITZERLAND (Media Control Switzerland) 1/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
2	2	EARTH SONG MICHAEL JACKSON <small>USA</small>
3	3	MISSING EVERYTHING BUT THE GIRL <small>WAHNER</small>
4	4	I GOT 5 ON IT LUNIZ <small>DM</small>
5	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS <small>DM</small>
6	6	GOLDENEYE TINA TURNER <small>PARANOLIC</small>
7	7	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
8	8	BACK IN THE U.K. SCOTTER <small>DM</small>
9	9	CAPTAIN JACK CAPTAIN JACK <small>DM</small>
10	10	I WISH SKEE-L <small>DM</small>
11	NEW	ALBUMS
1	1	GOTTHARD GOTTHARD <small>DM</small>
2	2	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
3	3	THE MEMORY OF THINGS <small>USA</small>
4	4	COLORED GARDEN <small>DM</small>
5	5	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
6	6	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
7	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 <small>USA</small>
8	8	MARIAH CAREY DAYOREM <small>DM</small>
9	9	ACE OF BASE THE BRIDGE <small>WEA</small>
10	10	BACK TO BACK REVERS OF LIFE <small>DM</small>

FINLAND (Suomi-Finland) 1/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	JESUS TO A CHILD GEORGE MICHAEL <small>USA</small>
2	2	SPACEMAN BABYLON 200 <small>DM</small>
3	3	BARBY BOY & MY MISTRESS <small>DM</small>
4	4	STARRY ALIVE IN TRANSIT <small>ATLANTIC</small>
5	5	GOLDENEYE TINA TURNER <small>PARANOLIC</small>
6	6	ON FATHER MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
7	7	GANGSTA'S PARADISE COOLUO FEATURING L.V. <small>USA</small>
8	8	MISS SARAJEVO PASSIONERS <small>ILAND</small>
9	9	BEAUTIFUL LIFE ACE OF BASE <small>WEA</small>
10	10	LOON'T MAMMA BE A STAR <small>COLUMBIA</small>
11	NEW	ALBUMS
1	1	MADONNA SOMETHING TO REMEMBER <small>WAHNER</small>
2	2	JARI SILANPAA JARI SILANPAA <small>DM</small>
3	3	AKARONE TARTTIHARJANEN <small>DM</small>
4	4	ELTON JOHN LONG SONGS <small>ROCKAWAY</small>
5	5	AKARONE'S SONGS OF SACRIFICIAL <small>DM</small>
6	6	TO PARADISE <small>DM</small>
7	7	QUEEN MADE IN HEAVEN <small>PARANOLIC</small>
8	8	JAMME KURJUK KURJUK <small>DM</small>
9	9	CONCERTE <small>DM</small>
10	10	NORMAN INGENMANSLAND <small>SINET</small>

CHILE (LUP) 1/21/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	PANCHO Y LA SONORA TOTOS A BAILAR COM. <small>DM</small>
2	2	JUAN GABRIEL ANTONIO A DOMICILIO <small>DM</small>
3	3	REALITY <small>ATLANTIC</small>
4	4	MARQUEZ ANTONIO A DOMICILIO <small>DM</small>
5	5	ANA GABRIEL JUAN DE LOS RIOS <small>DM</small>
6	6	UNIVERSIDAD DE CHILE EL GRAN VALLE DE LOS RIOS <small>DM</small>
7	7	RAUL DI BLASIO LITING <small>DM</small>
8	8	LUIS BIELLO EL CONCIERTO <small>DM</small>
9	9	MANANA S COCHETE, PECHITO O CABLEADO <small>DM</small>
10	10	TAKE THAT NADYNE <small>DM</small>

WORLDWIDE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FINLAND: In the late '60s and early '70s, this country had a strong, leftist youth movement that was as much about music as it was about politics. While some activists staged demonstrations, several agit-pop vocal groups contributed to the movement by singing protest songs, many of which became hits. Now, 25 years later, those songs are being recognized again for what they are: pop songs that are sometimes naive and pompous, but always passionate and very melodic. The legacy of the protest song movement is not only preserved on compilation albums, but also reflected in the work of modern groups, notably Ultra Bra. Although too young to remember the '70s, the members of this intriguing band are certainly familiar with the music of that era; some of them are children of the original agit-pop singers. With a lineup of five vocalists backed by eight musicians, Ultra Bra has quickly established itself as a live favorite in the clubs of Helsinki. The band's as-yet-untilted debut album is set for release in the spring on Megamania, but its self-financed debut EP, "Houkutus Kihottava Maku" (The Exciting Taste Of Temptation), has already become a radio hit. A mixture of old and new, the band combines a '70s orchestral pop sound with soul influences, while its potentially earnest message is defused by a glamorous live show and an ironic '90s attitude. Despite the band's key name—which means the same here as in English but is also Swedish for "good"—Ultra Bra is not exactly a parody band. "We have tried to write [straight] protest songs, but they just haven't turned out to be very good," keyboardist Kerkko Koskinen told Nyl magazine. ANTTI ISOKANGAS



NETHERLANDS: The jazz-dance scene is flourishing here with media attention focused on the six-piece band Hit The Boom. A unanimous winner of the most recent Heineken Crossover Award. The annual competition, which was set up by the country's biggest brewery to find new talent in pop and jazz, has recently become dominated by jazz-dance acts. The compilation CD "Hardcore/Hardtoben" on the Hardtoben label (part of GNR Music) features tracks by all the contenders in the 1995 contest. Hit The Boom, which is fronted by singer Marjin van Teylingen and rapper Christiaan Oele, was rewarded with a slot on the bill of a future American jazz festival, probably the Jazz & Heritage Festival in New Orleans. Meanwhile, the group's debut album, "One Day Soon," is released this month in France, Germany, and Norway (all on GNR Music International) and the U.K. (through Slip). "Here Comes The Sun," an airplay hit in the Benelux region last summer, will be promoted in France, while all other territories will go with the single "Don't Lose The Love." Tour dates are being planned to coincide with the international releases. ROBERT TILLI

JAPAN: Whiz-kid producer Tetsuya Komuro is everywhere these days. His new group, globe, is currently No. 1 with the single "Departures" (Avex Trax), an appropriate title, since the song is stylistically different from his usual work. Produced, arranged, and composed by Komuro, it has a more melancholy flavor than the relentlessly upbeat music of Trif, another of his projects, also signed to Avex Trax. Unlike the other artists he produces, Komuro is himself a member of globe, along with vocalist/trapper Mase Panther (who is also an MTV Japan VJ) and singer Kikyo, who was chosen from hundreds of girls in a nationwide audition overseen by Komuro. Another Komuro protégé, female vocalist hitomi, is featured in a series of TV commercials for a beauty salon chain, and in a break with the tradition of the faceless Japanese producer, Komuro appears in the ads. Komuro is also busy running his own record label, Drumtek, established last year and distributed by Pioneer LDC. The question now on everyone's lips is: How long can the Komuro phenomenon last before he saturates the market with his vast array of projects? STEVE MCCLURE

POLAND: "Rapata-to-ja" (Polton), the sixteenth album by Wojciech Golewski and his band Voo Voo, is an unusually arresting project even by the exotic standards of this multitalented artist. A guitarist, singer, songwriter, and producer, Golewski formed Voo Voo 10 years ago, and the band quickly found favor in alternative multi-cultural circles. Over the years, its activities have evolved forays into the worlds of cinema, theater, pantomime, children's music, classical, and folk. Inspired by rock acts, such as Jimi Hendrix, Frank Zappa, and the Clash, and folk music from all over the world and Polish classical composers, such as Henryk Górecki and the recently deceased Witold Lutosławski, Golewski and Voo Voo have never sought commercial success yet have achieved a surprisingly broad measure of popular acclaim. For the recording of "Rapata-to-ja," the band was joined by such guests as DJ Namaste, a master of mysterious scratch effects, and Senegalese rapper Mamadou Diouf, who is now a resident in Poland and best known here for his 1994 album "African Snow." On "Rapata-to-ja," Golewski combines world music, rock, folk, and African elements with elements of dance music and some computer-generated sounds. The album's chamber music. Others, such as "Biaś Bosz," are pure dance tracks, ideal for playing in clubs, while "Nie Spać" (No Sleeping) proves that there is not much distance between rock'n'roll and reggae. BEATA PRZEDKOWSKA



CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1915 Broadway, New York, N.Y. 10006.

FEBRUARY

Feb. 3, ASCAP Presents: Music Publishing Info Session, ASCAP New York, 212-621-6414.
Feb. 10, How To Start And Grow Your Own Record Label Or Music Production Company, presented by Music Business Field, Holiday Inn-Brookline/Boston, Steven Kercher, 800-526-7983.

Feb. 14-18, Urban Network Power-Inn, Palm Springs/Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 15, ASCAP Presents: Music Publishing Info Session, ASCAP New York, 212-621-6414.

Feb. 19, The Brit Awards, Earl's Court Exhibition Center, London.

Feb. 24-25, First Ever Laserdisc Spectacle, presented by Image Entertainment, Hollywood, Calif. 818-407-9100/9245.

Feb. 26-28, Great Lakes Broadcasting Conference & Expo, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, 27th Annual Country Radio Summit, Opryland Hotel and Convention Center, Nashville, 615-327-4487.

Feb. 28, 38th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 310-392-3777.

Feb. 29, Rhythm And Blues Foundation Second Annual Pioneer Awards, Palladium, Los Angeles, 202-588-5566.

MARCH

March 4, Ontario Assn. Of Broadcasters Annual Conference, location to be announced, Ontario, 416-495-9236.

March 5, Canadian Music Hall Of Fame Dinner And Awards, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Center, Toronto, 416-485-3135.

March 10, 25th Annual Inno Awards, Cops

Coliseum, Toronto, 416-485-3135.

March 12, Nineteenth Songwriter Showcase, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York, 212-953-9230.

March 12, ASCAP Presents: Music Publishing Info Session, ASCAP New York, 212-621-6414.

March 13-17, 26th Annual ITA Seminar, Arizona Ballroom, Phoenix, 212-613-0620.

March 17-20, Winter Music Conference, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 305-564-4444.

March 22-25, NARM Convention, Sheraton Washington, Washington, D.C. 609-596-2221.

March 26, ASCAP Presents: Music Publishing Info Session, ASCAP New York, 212-621-6414.

March 30-31, Platinum Plantation Recording Industry Seminar And Audio Clinic, Redstone Hotel, Atlanta, 770-368-3905.

APRIL

April 2, The Business Of Entertainment: The Big Picture, presented by Schroder Wertheim and Variety, Pierre Hotel, New York.



BMI Gives \$6. BMI sponsored a performance by Warner Bros. group Take 6 at a recent National Assn. of Music in Cable fund-raiser. The beneficiary was the Friedlander Center, an organization that provides services for underprivileged families and children. Shown socializing at the event, from left, are Kamada Gordon, associate director of writer/publisher relations, BMI; Take 6 members Mark Kibbe, David Thomas, and Claude V. McKnight, III; John Shaker, senior VP of licensing, BMI; group members Alvin "Vinnie" Chese and Joel Kibbie; and Eric Liu, senior director, sales and marketing, BMI.

LIFELINES

BIRTHS

Boy, Charles Parker, to George and Mary Jane Meyer, Dec. 16 in Franklin, N.J. Father is merchandise manager for the music division of Nobody Beats the Wiz.

Boy, Ian Jack, to Faltine Raphael and Robert Haimen, Jan. 6 in Los Angeles. Mother is VP of product management/direct response for Rhino Records.

Boy, James Mackness, to Shawn Bates and Paul Webb, Jan. 6 in Los Angeles. Mother is retail marketing and publicity representative for Hearts of Space/Fathom Records.

DEATHS

Walter Fischer Connor, age unknown, on Jan. 6 after a brief illness at his home in Darien, Conn. Connor was president of Carl Fischer Inc. and chairman of the board of Boosey & Hawkes, a London-based publisher of mostly classical and educational music. Connor, who worked in New York, joined Carl Fischer in 1967 and was the great-grandson of Carl Fischer Sr., who founded the company in 1872. He received a B.A. degree from Princeton in 1961 and an M.B.A. from Columbia University in 1966. He is survived by his wife, Kathleen Kindred Connor; a son, Keith Fischer; two daughters,

Amey and Caroline Connor; a sister, Phoebe Connor Mackenzie; and a brother, Frank Hayden Connor, formerly an officer of the company and a board member, who will remain on the company as president. In lieu of flowers, contributions may be made in the memory of Walter F. Connor to Camp Newfound-Owatonna, Box 105, Harrison, Maine 04040.

Richard Kermode, 49, of cancer Jan. 15 in Denver. Kermode, a keyboard player and composer, was prominent in the San Francisco music scene of the '60s and '70s, at one time a member of Janis Joplin's Kozmic Blues Band. He was a founding member of Jorge Santana's group, Malo, and joined Carlos Santana's group in the mid-'70s. Most recently, Kermode toured as a solo performer and with a jazz group. He is survived by his wife, Gail Knox Kermode; a daughter, Adrienne DeMonico; and three sons, Eric, Jeremy, and John.

Robert D. Brownstein, 57, of cardiac arrest Jan. 21 in Los Angeles, Brownstein worked at Elektra Records from 1967 to 1975, first in college promotion, then in the international department. He later worked in television and managed the Vincent Chase Actors Workshop. He is survived by his father, Harry, and brother, Jack.

212-492-6532.

April 26-28, Second Advertisers A Broadcasting Promotional Director's School, seminar for radio marketing professionals, Stanford Ramo, Stamford, Conn. 201-288-7002.

GOOD WORKS

HERE'S TO EASTER SEALS:

The first Tony Bennett Celebrity Pro-Am golf tournament, to benefit Easter Seals, will take place March 4 at the North Ranch Country Club in Westlake Village, Calif. It will feature 261 PGA pros, 25 celebrities, and 25 amateurs. The event is open to the public, and the proceeds will benefit the Los Angeles and Orange counties units of the Easter Seal Society. Tickets to the event are \$5, while tournament slots are \$1,500 per person and threesomes are \$4,000. Each threesome will be paired with a celebrity and an LPGA pro. The official theme of the tournament is "Here's To The Ladies," which is also the name of Bennett's latest Columbia album. Contact: 800-TKT-2726, ext. 8550.

AT BAT FOR CITY OF HOPE:

The sixth annual Wrangler/City of Hope Celebrity Softball Challenge will be held June 9 at Greer Stadium in Nashville, presented by local radio stations WSM-FM and WSIX. Proceeds from the event will benefit the City of Hope National Medical Center and Beckman Research Institute in their efforts to combat such diseases as cancer and AIDS. The City of Hope established the Spirit of Life endowment fund for residents of Middle Tennessee. Past participants have included Clint Black, Garth Brooks, Billy Ray Cyrus, Vince Gill, Reba McEntire, John Michael Montgomery, Wynonna. Tickets can be purchased through Ticketmaster by calling 800-333-4849 or 615-737-4849.

HAVE FUN, FIGHT A DISEASE:

The Kristen Ann Carr Fund has set its third annual winter semi-formal to raise funds to establish a research fellowship dedicated to the study, care, and prevention of sarcoma, which caused the death of the 21-year-old daughter of Barbara Carr and music writer David Marsh. The fund has also been able to establish a sarcoma patient's support group. The event will take place at the Supper Club in New York Feb. 24, with a donation of \$15 per person. For ticket information, call 212-601-0748. For charity information, contact Julia McCormick at 212-639-3520. For press information, contact Marilyn Lavery or Seth Cohen at 718-525-1771.

FRENCH QUOTAS

(Continued from page 19)

reiterated the point that this was at odds with the European Union concept of a single market.

He added that Germany in particular was proud of being able to offer music fans a wide range of different music due to its multicultural musical landscape. This, he said, was the only reason why German music had been able to reach the highest international standards.

WILF AND AIDEM. DMV VP Hans Wilf and Sikorski said that German music was being used on the Internet without fees being paid. He argued that new laws are necessary to curb such abuses.

The theme was taken up by Reinhold Kreile, a member of the management board of German collecting society GEMA. Kreile said that there had already been instances in Germany of large-scale unlicensed exploitation of copyrighted music on the Internet.

He said the effects of this could be seen in the stagnation of the German record market. To get global protection, he said, collecting societies must be able to monitor usage on electronic networks. He said collecting societies faced a "constantly evolving Frank" in their work on authors' behalf.

JAM & LEWIS

(Continued from page 15)

without getting too involved in the politics that go hand in hand with the music business. We operate a lot freer than most other people do."

Jam and Lewis, who have been friends since childhood, didn't always operate like a well-oiled machine. "I don't actually remember the first song we wrote together. I know our styles clashed initially," Jam says. "I was very Philly International, and he was really into P-Funk. He'd come up with a real snappy-sounding thing, and I'd try to put a pretty melody over the top. He'd be like, 'No, no, no.' It just wasn't working out."

It took some time before the two finally struck the right balance. "Just Be Good To Me," which features strings and bells alongside stomach-churning bass, and Janet Jackson's "That's The Way Love Goes," which sports soulful guitar notes atop a lousy brasscut, perfectly illustrates the duo's approach.

Asked to name his favorite composition, Jam replies, "Optimistic" by the Sounds Of Blackness. "We've had chart and monetary success. But in 'Optimistic,' we had a song that really, in some way, changed people's lives."

FAMOUS MUSIC

(Continued from page 15)

Porter and Rodolfo Castillo, along with veteran composers Martin Harnisch and James Newton Howard. In addition, the company has obtained the U.S. rights to Andrew Lloyd Webber's smash musical "Sunset Boulevard."

Farrar Music now tags the restorations of its parent, Viacom. The publisher has administration rights to Viacom Entertainment, with music related to many of the company's other properties.

Among its successes are album-out performances by Mariah Carey, Tim McGraw, Boyz II Men, Selena, and Reba McEntire, as well as the "Forrest Gump" soundtrack.

FOR THE RECORD



"The Beach Boys' 'Pet Sounds' was originally released May 16, 1966. An incorrect release date appeared in a Feb. 3 story on Capitol Records' plans to mark the album's 30th anniversary this May with a boxed set.

The reporting structure in an announcement in the Feb. 3 Executive Turntable may be misconstrued. Dave Rossa reports to EMI Records, while Gary Morgenstein and Victoria Kahn report to the label group.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG Unit Meets On High Note But Conference Acknowledges Market Woes

■ BY ED CHRISTMAN

NEW ORLEANS—BMG Distribution was riding high as it convened its sales conference in New Orleans Jan. 8-10. The company was holding down that week's No. 1 spot on *The Billboard* 200, had just completed 1995 as the No. 1 singles distributor, and was second in overall "current" market share.

But just to make sure BMG staffers do not get complacent, the convention's theme was the question "Where do we go from here?"

In explaining how that came to be the convention's theme, BMG Distribution president Pete Jones said the company came to the convention during a good news/bad news time.

The good news, according to Jones, was all that had been accomplished during the year by BMG Distribution, and he outlined some of those achievements at the convention.

Another positive, according to Jones, was the reorganization that led to the creation of BMG Entertainment in 1994. That restructuring integrated film and TV operations in Europe with music and video worldwide, collecting them all within the rubric of BMG Entertainment (Billboard, Sept. 24, 1994).

As its parent company adds product lines, Jones said that BMG Distribution will gain new responsibilities. For example, BMG Distribution is adding staff to handle interactive-product distribution and is beefing up its video staff, Jones said. As a result of those efforts, there will be more opportunities for business growth, he added.

But the bad news is the "difficulty of the marketplace and how we deal with that, not just for our sake but for accounts as well," Jones said. "To get

to a more orderly marketplace, obviously we will have to go through a significant retail contraction."

Nevertheless, the BMG Distribution staff must maximize product opportunities in the face of those difficulties, according to Jones.

BMG Distribution is dealing with some of the problems plaguing the economic health of the account base, Jones said. "We have stepped up on the [minimum-advertised-price] side, to the degree that we can address it within the limit of the laws," he said. BMG has revamped its MAP policy to cut off all advertising funds on an account if it has



violated MAP on three occasions within 12 months (Billboard, Jan. 20).

In addition, BMG has recently taken on a comprehensive review of its terms of sales, Jones said, and "we expect to be making decisions and begin implementing them in the near future." Those decisions probably will result in changes "in the way we deal with the market," he said.

Meanwhile, there was plenty of discussion at the convention aimed at helping the field staff sell in the current environment, according to Rick Cohen, senior VP of sales. "Right now, the chain buyers are working with limited open-to-buy dollars. They are saying, 'I need a reason before I purchase an album,'" Cohen said. So today the core issue for any sales organization is, "How do you communicate into the home office about what's going on in different marketplace? And why they should be reacting to any of your records?" he said.

Although the convention theme was

"Where Do We Go From Here?," it might have been more appropriately titled "How Do We Get Here?" One of the biggest snowstorms in the history of the Northeast played havoc with the travel plans of those based in the New York, Boston, and Washington, D.C., branches. The official arrival date was Monday afternoon, Jan. 8, but staffers were still arriving on Wednesday.

In total, about 800 people attended the convention, including staff from the 23 owned, distributed, and joint-venture labels handled by BMG Distribution.

"The snowstorm could have put a damper on the convention, but it didn't," Rick Blewies, BMG Distribution senior VP of marketing, told Billboard. "Certainly we would have wanted everyone there from the beginning, but the convention carried on in spite of those missing people. In fact, in many ways, each late arrival augmented the spirit of the convention, like late arrivals coming to a family reunion."

Blewies noted that the company has just enjoyed its 10th anniversary. "Our company has, in many ways, matured and really congealed as a family," he said. "But while a lot of our people have worked together awhile now, they still approach their work with enthusiasm, tingling, and excitement. There is no complacency about the way they approach their work."

BMG Distribution holds a convention every 18 months, and since the last one in Seattle in July 1984, the company has generated plenty of good news, according to Jones. For example, it has released 142 records that each achieved shipments of more than 100,000. Jones told the convention in his opening address, according to notes made available to Billboard. (Blewies attended the latter half of the convention.) Of those 142, 57 shipped more than 250,000 units each, and 35 surpassed 500,000 units each.

In comparison, in the 18-month period

(Continued on page 72)

Distributors Well-Suited To Listening Stations

■ BY DOUGLAS REECE

LOS ANGELES—A growing number of companies are attempting to profit from listening stations, and several distributors are entering the field and finding themselves unusually suited to running successful programs.

During the past 18 months, distributors ranging from BMG to indie Alternative Distribution Alliance and RED to alternative market specialist Northeast Music have all launched successful listening station programs, drawing on their strengths

and exploiting overlooked markets.

ADA, which launched its first listening stations last April, now has 73 stations in various indie outlets and planned to roll out another six machines in January.

The distributor absorbs the \$2,500 cost of the listening stations, charging labels for slots in the 12-disc machine.

According to ADA president Andy Allen, slots in ADA listening stations are offered at lower rates than rival stations, such as Oasis' CD Listening Program (Billboard, Dec. 9, 1995), which generates profits solely from selling slots.

"In our case, [slots] are only available to our distributed labels, so we offer a proprietary price that's favorable to them."

Though retailers incur no cost for having the machine in stores, there is a minimum inventory requirement of a store's sales volume.

Allen sees ADA's involvement with listening stations as a natural move, saying that indie customers are more likely to use the stations.

"We're not dealing with major tonnage retailers," says Allen. "We're dealing with what we loosely describe as 'musical dis-

covery zones,' where people still go to find out what's new that they might like. You don't really need [a listening station] to sell Kenny G."

Brian Raffi, store manager at Rough Trade in San Francisco, which is equipped with an ADA listening post, agrees. "For the customer that doesn't much care about their music and just wants to get what they hear on the radio or MTV, I don't think the station has a great impact, so it really depends on the psychology of the people coming into the store. From what I've seen, stations in your Virgin and Towers, in proportion to the number of customers, aren't as used as [much as those] in indie stores."

To further specialize its program, ADA



plans to begin including retailer input in music selections. Previously, ADA and distributed labels have made the picks.

Allen says that for the next six months, half of the slots on stations will be determined locally by ADA salespeople and store buyers.

"It gives us the opportunity to tailor at least six slots regionally based on developing airplay, press profiles, upcoming tour events, or anything that might drive sales of that particular record in that particular store," Allen says.

RED, which bowed 12 listening stations as part of its "Spin With Me In The Red Zone" program last April, has found customizing its program a particular challenge.

"The inherent problem is that you can't treat 50 mom-and-pop like they are the same store, so we might end up with a title that's perfect for Vintage Vinyl, but wrong for Auralic's," says Ken Gullie, Relativity Records VP of sales and former RED national director of product development.

To remedy those problems, Gullie says, RED will initiate a second phase of "Spin

(Continued on page 59)

We store the songs...

CASE LOGIC

3262 DRY CREEK PARKWAY
LONGMONT, COLORADO 80503
1-800-847-4248

Merchants & Marketing

Deep, Wide Stock of Seattle's Exotique Aimed At Devoted DJs

■ BY PATRICIA BATES

SEATTLE—Where the underground meets downtown's high-rise waterfront apartments, Exotique Imports has found its own corner of Seattle for techno, house, dance, and acid jazz.

"We do Seattle parties—or raves—can't wait for the store's doors to open on Thursdays, when foreign shipments of vinyl LPs arrive from 18 to 20 distributors. They like to mix tracks before Saturday night, so they listen to each cut on the one turntable in the store. Domestic LPs come in twice a week."

Exotique Imports has seen a progressive growth in revenue since 1992. "There seems to be nothing holding us back financially with the Seattle economy," says Marty Heidt, owner of the store, located at the corner of Battery and Third streets. Sales are 70% vinyl, 20% CDs, and 10% magazines, record bags, shirts, and tour programs.

The store has almost 16,000 titles in stock, but of the 1,000 or so new recordings released weekly, "we could only afford 100-200 of them at the most. Our European sources take holidays from the second week of December to mid-January," says Heidt. "That means my music buyer, Masa, had to purchase early for Christmas. But then we got nothing but the latest product for about a month and a half after the season in February and March. Our best sales reports come in March and April and fall."

The store's top 10 sellers of house and techno titles in late 1995 consistently included HardKiss (three San Francisco brothers with their own independent label), Est Static (Planet Dog Records), BassBin Twins (Shaken Not Stirred), Carl Craig (Warner Music U.K.), Orbital (frg), Sabres Of Paradise (Junior Boys Own), Freaky Chikra (Astralwerks), Leftfield (Outer Rhythms), Chemical Brothers (Astralwerks), and BT

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU

(Music Now).

As a DJ for 15 years, Masa works eight to 10 times per month at local parties, and he was a guest DJ at local once at the Limelight in New York. "He is really exceptional, and he's been with me since I started my business in 1988," says Heidt. "Masa knows the market in Europe and Japan, and he has a personal collection of 1,000 records. Because he is a DJ, there's a direct link to what fans want and what we sell."

Exotique Imports specializes in house (progressive, funk, and tribal) and techno (acid, trance, and ambient), with acid jazz. Nearly 150 used CDs are taken in each month for resale. Used vinyl LPs are taken on consignment. There are also 400 promotional single videos and about 1,800 old 45s, which are often bought by jukebox owners, according to Heidt.

"In Seattle, there are no more

than three to four alternative record stores like ours for dance music, though others carry portions of what we do. We're one of the few that lets them preview the albums," says Heidt. "We inspect every LP for heat bubbles and cracks from the manufacturers, and we have to see that the DJs don't scratch them."

Because of that, Exotique Imports has fewer returns to the warehouse and from customers, he says. "We think we're friendly and helpful with the students coming into the area by word of mouth. We also advertise in Resonance, a Seattle bimonthly magazine which has reviews, opinion pages, and information, and XLBSR, which publishes out of San Francisco."

The average price for a domestic LP (American and Canadian) is \$6 for 12-inch vinyl, and the average price for a 12-inch import is \$9-\$10.50 (usually European and Japanese). A full-length domestic album is \$18-\$16, with comparable imports \$18-\$30.

"To me, the quality for imports seems far superior to domestic," says Heidt. "Americans might make

(Continued on next page)



Exotique Imports is a dance-oriented music retailer in downtown Seattle. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

RETAIL. Peter Luckhurst is appointed president of 85-store HMV Canada in Etobicoke, Ontario. He was president of HMV U.S.A.

DISTRIBUTION. Jerry Wilkie is promoted to sales manager, Southwest branch, at Sony Music in Dallas. He was director of sales, national accounts, Southwest branch.

HOME VIDEO. Rita Chingetta Thibault is promoted to senior VP of finance and operations at New Line Home Video in Los Angeles. She was VP of finance and operations.

Hallmark Home Entertainment in Los Angeles names Peter Piman creative director and Craig Recker senior accountant. They were, respectively, executive creative director for Live Entertainment and senior financial analyst for Para-



LUCKHURST



WILKIE



THIBAUT



PIMAN

mount Home Video.

Lynn Donahue is promoted to director of sales for Playboy Home Video in Beverly Hills, Calif. She was senior manager of sales.

Buena Vista Home Video in Burbank, Calif., names Martin Blythe director of publicity, rental; and David Elzer, director of publicity, sell-through. They were, respectively, senior marketing manager for Buena Vista International and director of

national publicity for Twentieth Century Fox.

ENTER-ACTIVE. John T. Baker is named VP of operations, administration and planning, at Activision in Los Angeles. He was senior VP of sales and administration, for Robertson Cores Corp.

Court B. Shannon is named VP of sales for Novalog in Calabasas, Calif. He was GM/director of Acclaim Distribution.

newswire...

WEA INC. says effective June 30, Richard C. Marquardt Sr. will step down as president/CEO of WEA Manufacturing and become a senior adviser to Warner Music Group. Ellis Korn, president/co-CEO of WEA Inc. and president of its packaging and printing firm, Ivy Hill Corp., will assume responsibility for WEA's manufacturing and replication operations. Marquardt started in music manufacturing at Specialty Records, which was founded by his father and later acquired by Warner Communications (WEA's former parent company) in 1978.

MCI, the long-distance telephone company, and News Corp., the parent of Fox Video and the 20th Century Fox film studio, have formed a strategic alliance to provide information and entertainment services to businesses and consumers through MCI's newly acquired direct-broadcast satellite spectrum. MCI paid \$682 million with the winning bid in the FCC's auction for the last remaining DBS satellite slot for the U.S.

WALT DISNEY CO. says that revenues for the fiscal quarter, which ended Dec. 31, 1995, rose 15.7% to \$3.82 billion from \$3.3 billion in the same period the previous year. Net profits rose 3% to \$496 million from \$482 million. The company reports stronger-than-expected results from its movie and home video units. In other news, Disney says it is launching a World Wide Web site on the Internet for "Beauty And The Beast" on Monday (5). The address is <http://www.disneytheatrical.com>.

RENTKAT, the pay-per-transition videocassette leasing company, has extended an agreement to provide videos to 19 Video USA Entertainment stores for six years. Executives estimate the value of the contract at \$5 million. Rentkat has been supplying Video USA with product since 1993. Rentkat also announces that it is suing San Jose, Calif.-based Photo Drive-Up and its president, Greg Bunker, for \$16 million over a Rentkat investment of \$750,000 in the photo retailer's franchising unit.

THE NATIONAL ASSN. OF RECORDING MERCHANTISERS says the Gospel Music Assn. will showcase three artists at the Gospel Brunch March 24 at NARM's annual convention at the Sheraton Washington Hotel in Washington, D.C. Slated to perform are Forefront Communications' DC Talk, Gospel Centric's Kirk Franklin, and Benson Music Group's Hezekiah Walker & the Love Fellowship Crusade Choir.

DIVICOM, a manufacturer of products for digital video networks, says that Thomson Consumer Electronics has selected the company to provide MPEG-2-based cable-head-end equipment for TELE-TV's digital home video delivery system. Thomson will develop digital set-top boxes that allow subscribers to receive more than 100 digital TV channels. Milpitas, Calif.-based Divicom says its contract with Thomson could exceed \$100 million. TELE-TV is a joint venture between regional phone companies Bell Atlantic, NYNEX, and Pacific Telesis. Divicom also says it has begun shipping set-top decoders to Bell Atlantic for its test of home video delivery systems in Dover, N.J.

POLYGRAM VIDEO and NFL Films plan to release the official pro football championship video "Dallas Cowboys: Super Bowl XXX Champions" for the sell-through market at a list price of \$19.95. The marketing campaign includes TV and print advertising, in-store support, and a cross-promotion with Sports Illustrated magazine. The street date for the 50-minute video is Feb. 20; the pre-order date is Friday (9).

QVC, the home-shopping cable TV network, offered two Diana Ross titles—her latest Motown album, "Take Me Higher," and a four-CD cassette greatest-hits compilation—for sale on a live show that aired during the Super Bowl Jan. 28. The show also included a performance of the album's title cut and an interview with the singer, both of which were taped. A QVC spokeswoman says that sales figures were not available at press time.

DEEP, WIDE STOCK OF SEATTLE'S EXOTIQUE AIMED AT DEVOTED DJs

(Continued from preceding page)

300,000 presses of a record from a master. The English, French, and Germans make 70,000-100,000, and the Japanese 30,000 to 50,000."

Exotique Imports carries current boxed sets, but normally only by special order. Single video promos average \$3 each, and multitrack cassettes are \$5-\$9. The rarest LP is a best of Elvis, which is \$100; the second rarest is a 12-inch Beastie Boys original pressing for \$50. As for used CDs, singles are purchased for 50 cents to \$3 each, and albums \$2-\$6.

Seattle DJs are predominantly male and in their mid-teens to late 20s. They read such magazines as DJ

(which covers American and some European releases), Straight No Chaser (London acid jazz), Propaganda (gothic), and Industrial Nation (gothic and industrial). But most of all, the DJs embrace the lifestyle.

"It's almost an addiction for us. It has to be, for us to spend \$50 a week on albums. If I have a choice between going to McDonald's or getting a new record, I won't eat lunch that day," says Wesley Holmes, a local DJ who owns 3,000 dance LPs.

"We don't trade in vinyl much, because it doesn't get airplay on the radio. We also get very creative with the mixes, so we like to keep them,"

adds Holmes, who books local parties about twice a month. "That preserves the Seattle club scene." Parties happen at Moe, Crocodile Cafe, Catwalk, Victor's, and Weathered Hall, among other Seattle nightspots.

Visiting DJs go to Exotique Imports for inspiration, too. "Seattle also has a lot of transplants here, and we can easily do 300 special orders in a month or even a week. Those are usually for international CDs," says Heidt. "We don't get into Seattle mainstream dance—I really can't keep up with the inventory at Tower Records, Musieland, Silver Platters, Warehouse, and other chains."

Instead, Exotique Imports relies on the major house and techno labels, such as Clear, Harthouse, Plus 8, R&S, Warp, Underground Resistance, Subway, NovaMute, Exist Dance, Junior Boys Own, EighthBolt, Nervous, Underground Music Movement, XL, and Mophisto. The ambient labels include Apollo, Beyond, and Reflective Replex.

"We offer 45-50 labels alone now for acid jazz, including Acid Jazz, Mo' Wax, Dorado, Ninja Tune, Cup of Tea, Blue Note, Instinct, Ubiquity, Jazz Juice, and Talkin' Loud," says Heidt. The best includes the slow and mellow, fast and jungle from such acts as Depth Charge, DJ Krush, Funky Forein, 9 Lazy 9, and DJ Shadow.

"By now, the distributors know our tastes, and they make suggestions all the time to Masa. We have a rapport with them," says Heidt. "Most have toll-free 800 numbers, which keeps our telephone bills low. Last March, we spent nearly twice as much with them than we did the year before for the month, but there was a lot out there we couldn't decline."

Along with Masa, Heidt has two other employees, who work Monday through Saturday, 11 a.m.-8 p.m., and Sunday, noon-6 p.m. Exotique Imports assumed its lease in 1988 from an established record shop that had been there since 1983.

Originally, Heidt was an architect with a bachelor of science degree from Kent (Ohio) State University. "I'd love to design my own store one day," says Heidt. He took a hi-tech job in nearby Bellevue, Wash., and invested his extra salary in Exotique.

For now, he has no plans for a second location. "We're getting more and more traffic every day, because we have four major condominium complexes in the neighborhood now," says Heidt. "Besides, the free bus zone for downtown Seattle ends at our intersection, so kids have to get off at our stop."



Exotique Imports in Seattle specializes in all categories of the dance music genre, such as techno and house. (Photo: Patricia Bates)



Mary Heidt, left, is owner of Seattle retailer Exotique Imports. Pictured with her are local DJs Shelby Layson, center, and Wesley Holmes. (Photo: Patricia Bates)



**Sales giving you the Blues?
Rock & Roll with Gopher Cards!**

Divider Cards
Shelf Talkers
Custom Printed
Styled
Blanks

800-648-0958

Billboard® BIG EIGHT ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music industry. \$50
- 6. NEW! The Power Book Fall 1995 Editions** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Airplay Markets. \$75
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE! International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. \$69 \$40

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7254 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4158.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 06701
Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. **BDZ23016**

SELL YOUR MUSIC with custom postcards!

Full Color
Postcards
\$95
500 copies

Promote Record Releases & New Bands • Great for Recording & Sound Studios • Perfect for Trade Shows & Promotions • Feature Musical Accessories & Instruments • CD & Cassette Covers Also Available • Call Now for Information & Free Sample Kit!

Modern Postcard
1-800-959-8365



Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-959-8365

LOCAL: 305-262-7111 • FAX: 305-262-6943

6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

- Compact Discs
- Cassettes
- Videos
- Laserdiscs
- Accessories
- Excellent Service
- Super Prices
- Best Hits
- Knowledgeable Sales Reps.
- Same Day Shipping
- Deep Catalog
- Customer Satisfaction Guaranteed!

THE MOST RELIABLE CD LISTENING STATIONS IN THE WORLD A SOUND INVESTMENT IN QUALITY



MODEL CDLS 106
39" H X 18" W X 23.5" D



MODEL CDLS 212
56" H X 25.5" W X 23.5" D

FULL ONE YEAR WARRANTY INCLUDED
DEVELOPED BY

HIGH LEVEL MARKETING

TEL: (818) 769-7700 FAX: (818) 769-7133

4013 SUNSET BOULEVARD SUITE 1518 LOS ANGELES, CALIFORNIA 90046

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.



Full line of counter, wall and floor displays

Browser®
DISPLAY SYSTEMS

CHICAGO ONE STOP, INC.

401 West Superior • Chicago, IL 60610

Phone: 312-622-0822 • Toll-free: 800-822-9410

Write or call for FREE sample

Phone: 408/334-4000

SHOW & TELL

It's what sells products in today's retail environment.

SELL MORE MUSIC! Nothing sells music better than allowing customers to hear samples. And there is no better way to let customers listen to music than the

"Solo"™



- Plays any CD you choose
- Small footprint, you can put anywhere in your store
- Simple inexpensive, and extremely reliable design
- Lifetime headphone warranty

Call: **800-835-7072**
today for an interactive tomorrow.

teleson
828 Mabler Rd., Berington, California 94010 • voice 415-832-9700 • fax 415-837-9145

Worsening Retail Conditions Finally Arrive At Labels' Door

FOR THE LAST three years, many major record labels have made an endless stream of pronouncements stating that the label achieved its "best sales results ever" for the month, quarter, year, etc.—take your pick. And when the labels weren't bragging about their sales growth, they were too busy jumping for joy over their record profits. All in all, it's been nothing but the best of times in the world where labels live.

On the other hand, during that time, and even further back, things haven't been going so well in the world where the music specialty merchants live. While sales have been growing in their world, too, a number of alarming trends have had music merchants worried about the health of their business. But their pleas fell on deaf ears. Of those label types that did listen, some dismissed the warnings as whining. Nonetheless, many of the things merchants were worried about have come to pass, and now many bankruptcies and store closings, even the strongest music chains are having a tough time making a profit of the music business.

The troubles of music specialty merchants began when things started getting really good for the labels when CDs started to outsell cassette in 1992. CDs, you see, provide retail with smaller gross profit margins than cassettes—on average about 32% for CDs and 42% for cassettes. But that was no sweat for the labels, because the emergence of the CD as the dominant format meant their profit margins were growing.

Then, record clubs stepped up their advertising campaigns to the point where any consumer knows that the best music bargain is to get "10 CDs for a penny." But, again, that wasn't the labels' problem, because they were getting their take from the record clubs.

Still, some labels, such as Virgin and MCA, did complain on behalf of retailers and withdrew from the record clubs. Others complained and found that the clubs began throwing their larger advances so they wouldn't sign on the dotted line, adding to the labels' already swollen profit margins.

And just when it looked like things couldn't get any worse for music merchants, Best Buy, Circuit City, Target, Wal-Mart, Lechmere, and Nobody Beats The Wiz decided to add loss-leader music in an attempt to drive traffic into their stores to buy computers, TVs, clothing, hardware, and whatever else it is they make their profits on. Try to find a consumer in the U.S. today who doesn't think that a hot new release sells for \$9.99—about 65 cents less than cost—and that the rest of the CDs in the store sell for \$10.99 or \$11.99. But while sales and distribution executives worried that those low prices meant that eventually music specialty retailers would be lucky to break even, labels consoled themselves with the fact that

the lower prices would result in higher album sales, thus further boosting their profits.

And at last year's National Assn. of Recording Merchandisers' annual convention, music specialty merchants pleaded with the majors to cut off discounts, or at least, stop supporting them with advertising dollars, predicting dire consequences if they didn't take any action, other than PGD, which had already announced it would cut off any account selling its product for less than cost, the response from the other five majors was an across the board "It's out of our hand. There is nothing we can do."

Well, welcome to 1996. For the first time, the retailers' problems are about to spill over and become the labels' problems. In addition to the bankruptcy filings by Wherehouse Entertainment, Kemp Mill Music, and

Poaches Entertainment, some of the largest chains in the business are having trouble meeting payments. Worse, returns are coming back to man-

ufacturers so heavily now that their warehouse can't keep up with the flow. All of a sudden, it looks like the labels are about to find out what it feels like to live in the same world as the music merchants.

Now that that reality is about to bite them in the face, three of the majors—WEA, Sony Music, and BMG—have found that they can do something, after all, about the price war and have issued new minimum-advertised-price policies. And PGD stepped up and gave the retailers more margin on front-line CDs. Some are skeptical about these efforts, calling them a day late and a dollar short. But in Retail Track's view, these efforts are good news because it means that upper management at the labels is finally listening to its sales and distribution executives. Maybe, in the future, as labels make decisions about such issues as direct marketing and placing music product into new retail sectors, they consider how their decisions will impact their main distribution channel—music specialty merchants.

IN ADDITION to Lechmere/Electric Avenue, Circuit City has decided to discontinue WEA's MAP policy. Retail Track hears. That policy says that noncompliance will result in an account being denied all advertising funds. WEA executives aren't commenting about specific situations, but they insist they are enforcing their policies.

RETAIL TRACK hears that One Way's David Schlange has emerged as the top music man at Alliance Entertainment Corp. According to sources, Independent National Distributors (Peggy Sport, Alliance Entertainment), and the company's music labels, Castle and Concord Jazz, all report to him.

ADVERTISEMENT



The Princess Collection

JOIN YOUR FAVORITE princesses from some of Disney's best-loved animated features as they sing about their hopes and dreams in Walt Disney Records' new album, the **Princess Collection**. Featuring Cinderella, Ariel, Snow White, Jasmine and more, the **Princess Collection** is sure to be a royal hit with little princesses everywhere. As an added bonus, consumers receive a sheet of glittery stickers of their favorite princesses FREE inside selected packaging.



Ship date: 3/1/96
Street date: 3/26/96



Share the music
of Disney

at our website:
<http://www.disney.com/records>
Now on-line!



DISTRIBUTORS WELL-SUITED TO LISTENING STATIONS

(Continued from page 55)

With Me" this summer. The revised program will be based on a two-tiered system designed to further specialize its program for different classes of indie stores.

Previously, RED had backed its program by naming 60 stations, 12 of which have RED listening stations, in full-page ads in Spin magazine. At retail, these "RED Zone Stores" were provided with specialized bin cards, stickers, and point-of-purchase material identifying product with the ad.

However, until the program is reinstituted, RED has established local alternative weekly press campaigns for station-equipped stores that list current selections playing in the stations.

ADA has taken a similar strategy, running ads in Alternative Press magazine that list the locations and selections of listening stations.

Meanwhile, Greenwich, RI-based indie distributor label Norstar has taken its listening station venture a step further, literally building its program from scratch. The company, which began manufacturing its own stations in the last half of 1994, now has approximately 150 stations located mostly in gift and bookstores.

At Norstar's off-site manufacturing division, employees build wood shells for the stations and install the CD-ROM-based proprietary software developed by Apple Computer. The program offers listeners a choice of three 60-second cuts from each of 20 featured albums.

Jim Landis, national sales manager for Norstar, says that while building the stations themselves may be unorthodox, the project was initiated because of practical concerns.

"Most listening stations available commercially have CD-changer-based technology, and they break down a lot," Landis says. "With a CD-ROM program, you get instantaneous playback, reduced maintenance, and less cost."

Like ADA, Norstar requires that retailers maintain a minimum inventory. Stores with stand-alone and countertop

models must stock \$101.60 and \$513.10 in product, respectively.

After the first year of service, the company charges a \$50 annual fee for the quarterly rotation of music selections.

However, Landis says retailers are initially more concerned with the worth of the stations than the cost of putting them in their stores.

"Our biggest issue is convincing store owners that this is a better way to sell music. This is something new to the gift store/bookstore circuit, and people are wary," Landis says.

Still, Landis adds, once the stations are in place, sales of Norstar product often increase 3-10 times.

Dede Wirth, bookstore supervisor at Noyte (Corn) Shopport blumen, says sales of Norstar titles have tripled since the store added its listening station. According to Wirth, the store has two other listening stations not run by Norstar.

"Though we're not directly competing with record stores, having the stations does level the playing field on a smaller scale," Wirth says. "Being able to convenience customers by letting them hear what they're going to buy is still an advantage."

Although most retailers interviewed were pleased with the stations for increasing competitiveness, building sales, and freeing clerks, ADA and Norstar have pulled stations from stores.

"Some [of the stations] are being pulled back, but they're going out to other stores," says Norstar account representative Chip Freeman. "It doesn't work everywhere, and there aren't any sure-fire correlations. Some stores with strong existing accounts didn't do anything. Some accounts that weren't great [in terms of sales], but [are] in high-traffic areas, did phenomenally well."

To counter retail fees, Norstar has guaranteed the repurchase of remaining inventory if the station has to be removed for any reason during the first 90 days of operation.

On two occasions, ADA removed sta-

tions due to lackluster performance.

"One store owner just felt it was a little less personal than the service the store was offering its customers as a normal course of business," says Allen. "Frankly, if that were the case at retail everywhere, there would probably be less of a need for these listening stations."

BMG Distribution executives decline to comment for this story, but sources say that over the last year the company has placed listening stations in more than 100 R&B-oriented stores and more than 100 alternative-oriented stores. In most instances the company has given the stores a floor clock that has a CD player with a 12-CD carousel, but in some cases it has mounted a countertop system with a six-CD changer. Each listening station is stocked with developing-artist priorities from BMG-distributed labels.

Distributors are finding that besides helping move product, listening stations

benefit labels in other ways. Norstar Music, which only distributes product on its own label, RED, and ADA credit the stations with exposing acts that may not otherwise receive attention.

"For our market, we have to record music that store owners can play on their sound system," says Landis. "With the listening station, we can expand our sound."

(Continued on page 72)

Check Out Our Everyday* Low Price on Major Label CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

*** Weekly Mailer**

*** Same Day Shipping**

*** Serving The Entire U.S.**

*** New Release Discounts**

tel (714) 724-5163

fax (714) 724-5162

ASK YOUR CURRENT ONE-STOP TO MATCH OUR PRICES. WHEN THEY WON'T, CALL US!

DEEPEST CATALOG

In The Business

- CDs, Cassettes, Accessories & T-shirts, 141,902 Titles
- Same-Day Shipping
- Deepest Catalog In The Business, Including Latin Catalog
- The Most Music, The Best People

FOUR-TIME WINNER OF NARM'S
ONE-STOP OF THE YEAR
INCLUDING 1993 & 1994



VALLEY RECORD DISTRIBUTORS, INC.

For more information and to receive our 800-page catalog
Call Toll Free: 800-329-6664 Fax Toll Free: 800-329-6664
Outside U.S. Call: 916-661-6600 Fax: 916-661-2502

Ring Bell for Service



Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere



800-329-7664 Ask For Wanda

18950 N.W. 15TH AVE. MIAMI, FL 33160 FAX 305-528-1508

Sony Wonder's 'Gullah' and 'Allegra Go To Audio

WONDER-FUL WORLD: Sony Wonder is taking major steps in the preschool audio market this quarter. First up is the seven-title "Seaside Street" release (Child's Play, Billboard, Dec. 16), which starts Feb. 20 (moved from Jan. 18). Then, on March 26, Sony Wonder and Nickelodeon launch the Nick Jr. audio line.

The first two titles in that series, "Gullah Gullah Island" and "Allegra's Window," are spun off from a pair of superb programs airing on "Nick Jr.," Nickelodeon's preschool programming block, which airs weekday mornings. "Gullah Gullah



by Moira McCormick

Island: Jump Up And Sing—Binyah's Favorite Songs" features costumed characters Binyah Pollywoog and the show's human stars, Ron and Natalie Daise, performing 21 songs. As exemplified on the show, which is set on South Carolina's Sea Island, the music is a mix of style, Caribbean styles, R&B, and rap, as well as pop and country. Selections include the "Gullah Gullah Island" theme, "Do As I'm Doin'," and "Rhyme Time," as well as childhood standards like "Old MacDonald" and "If You're Happy And You Know It."

According to Sony Wonder spokesman Alan Winnickoff, the "Gullah Gullah Island" album's producer, Ed Mitchell, took the unusual step of remixing and remastering the tracks taken from the show and also had the Daises record studio overdubs for the project (normally, children's audio releases based on television are taken unaltered from the show).

"Allegra's Window: Shake Your Doodles—Allegra's Favorite Songs" contains 16 tracks performed by rainbow-tressed pop singer Allegra (voiced by venerable puppeteer Kathy Mullen) and her onscreen

friends. They include the "Allegra's Window" theme, "Shake Your Doodles," "I've Been Coolin' Zootabagas," as well as such familiar fare as a medley of "The Alphabet Song," "Ban Ban Black Sheep," and "Twinkle Twinkle Little Star." Winnickoff says Sony Wonder will add more preschool titles to its roster on April 23, with a new pair of "Seaside Street" releases: lullaby album "Dreamtime Songs" and book/tape package "Elmo's Dreamtime Stories."

SAY GOODNIGHT: "The World Sings Goodnight Volume Two" (Silver Wave Records, Denver), a new collection of international lullabies, is notable for a number of reasons. Its predecessor, "The World Sings Goodnight," was the No. 5 world music record in 1994, peaking at No. 3 on Billboard's Top World Music Albums chart. As was the case with the predecessor, album producer Tom Wasinger has earmarked a portion of "Volume Two's" profits for charity. But whereas the first release targeted Amnesty International, "Volume Two's" beneficiary is Save the Children. "Volume Two" features nighttime airs from Ireland, Lebanon, Brazil, Hawaii, Vietnam, and other countries; also included is a gypsy lullaby.

KIDBITS: Walt Disney Records has released the fourth title in its "Sing-Along" series, which includes "Aladdin," "Beauty And The Beast," and "Pocahontas." "Winthe The Pooh Sing-Along" contains 12 songs, along with a 22-page color full-color songbook. The series is produced by... Benson Music Group's Cedar-mont Kids line has passed the 3 mil-

lion mark in sales... Kid Rhino is releasing a pair of audio titles from the animated series "Sailor Moon" on Feb. 27. "Storytime Adventure: Unnatural Phenomena" and "Sailor Moon: Songs From The Hit TV Series" come packaged with photos and descriptions of each character. "Sailor Moon"—notable in that it's one of the few action series starring female characters—is a major hit in Japan, Hong Kong, and part of Europe; it debuted steadily in September.

Renton, Wash.-based Sound Storm Music is a true family affair. Its 1995 release "Blinkley Boy Lullabies" was

a collaboration between husband and wife Kelly Kuntz and Kelly Severin, along with Kuntz's father Jack Brody. Both sets of Kuntz spouses and their six collective kids share a single house, from which they base their business, and all are musicians and/or music educators... From Acorn Music (Bethesda, Md.) comes the "Kids Love Collection," three audio and two video titles aimed at kids ages 2-8 and featuring songs by children's group Red Wagon Music. Titles include "Kids Love Trains," "Kids Love Sing-Alongs," and "Kids Love The Circus."



Ron and Natalie Daise, top left and second from right, are featured performers on the Nickelodeon Kids' program "Gullah Gullah Island." Others in the show, from left, are Shaane Freeman; Binyah Binyah Pollywoog, a yellow tree toon; Jimmie Daise (the Daises' son); and Sharon Coleman II.

Ichiban Records' Split Jars Fail, Biz

ICHIBAN SPLIT: Some stories are literally painful to report. None is more so than the rupture between Atlanta-based Ichiban Records' partners, chairman/CEO John Abbey and president Nina Easton, which came to light two weeks ago.

The disarray at the prominent 11-year-old label—which has made its mark with releases by noted R&B artists and young rap acts and has enjoyed recent success with the Alternative act Deadeye Dick—is especially saddening because of its personal nature. Abbey and Easton are married and have two children. Abbey has established her own office in Atlanta, taking with her four staff members and the name Ichiban International. That operation was established last March, in a major-distribution deal with Cema (Billboard, March 11). Abbey and 35 staff members remain at Ichiban's Kennesaw, Ga., offices.

Neither Abbey nor Easton is forthcoming about the nature of their dispute. However, sources indicate that the schism may have come as a result of conflict over the deal with Cema, which has led to the release of albums by Kid Sensation, Francine



by Chris Morris

Reed, and Lisa Carbone through the EMI-controlled distributor.

At this early date, Easton says she believes that the Cema-distributed acts will remain with her, while Abbey will control the indie-distributed artists.

Abbey disputes this, saying, "There are certain acts that have been released through International... that I'm not happy losing. There are acts I have a long-term relationship with." He adds, "That's something the lawyers are going to have to get to the bottom of... It's not going to be that simple."

Nothing, in fact, will be simple: Abbey and Easton, who have been together for 18 years, jointly control two record companies with nine separate imprints, two recording stu-

dios, two music publishing concerns, and a distribution company. At this point, even the names of Abbey and Easton's companies are uncertain. "Negotiations are ongoing," Easton says. "It would be very premature to say anything."

Part of Easton's future beyond her own business concern is cloudy. She has long been a vocal member of the National Assn. of Independent Record Distributors and Manufacturers, and serves as chairman of the trade body; if she chooses to focus on major-distributed acts, her presence in the group could be put in doubt.

The split between the two longtime partners has obviously jarred both parties. Abbey says, "When [something like this] involves husband and wife as well as business partners, you can't help but wind up with a mess."

NO SALE! The sale of a minority interest in Select-O-Hits in Memphis, which we first wrote about last March, looks like it probably will not go through, according to distributor's principal, Johnny Phillips.

(Continued on next page)

Billboard FOR WEEK ENDING FEBRUARY 10, 1996

Top Kid Audio™

Compiled from a national sample of retail stores and track sales reports collected, compiled, and ranked by SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST/S TITLE	TITLE
			LABEL, CATALOG NUMBER/DISTRIBUTING LABEL, GSWP PRICE	
			*** No. 1 ***	TOY STORY
1	1	12	READ-ALONG WALT DISNEY (00574) (16.98) CASSETTE	
2	2	23	VARIOUS ARTISTS A WINNIE THE POOH: TAKE MY HAND WALT DISNEY (00885) (10.99/16.98)	
3	4	15	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY (00885) (10.99/16.98)	
4	3	23	VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY (00886) (10.99/16.98)	
5	5	22	READ-ALONG A POCAHONTAS WALT DISNEY (00878) (16.98) CASSETTE	
6	6	22	BARNEY A BARNEY'S FAVORITES VOL. 1 SBN 2711534 (9.99/16.98)	
7	7	18	BARNEY A BARNEY'S SLEEPYTIME SONGS SBN 2711535 (9.99/16.98)	
8	8	22	KENNY LOGGINS A RETURN TO POOH CORNER SONY POWER 57674 (COLUMBIA) (9.98) (04/13) 98	
9	9	22	READ-ALONG THE LION KING WALT DISNEY (00874) (16.98) CASSETTE	
10	12	6	VARIOUS ARTISTS A CHILDREN'S FAVORITES 1 WALT DISNEY (00574) (10.99) 1 98	
11	11	17	BARNEY A BARNEY'S FAVORITES VOL. 2 SBN 2711536 (9.99/16.98)	
12	10	18	VARIOUS ARTISTS THE MUSIC OF DISNEY'S CINDERELLA WALT DISNEY (00886) (9.99/16.98)	
13	13	6	READ-ALONG CINDERELLA WALT DISNEY (00204) (16.98) CASSETTE	
14	15	23	READ-ALONG THE LION KING WALT DISNEY (00875) (10.99) CASSETTE	
15	16	23	WALT DISNEY (00875) (10.99) CASSETTE	
16	14	23	VARIOUS ARTISTS FEAT. LERO J. THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY (00877) (10.99/16.98)	
17	17	11	READ-ALONG POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY (00203) (16.98) CASSETTE	
18	21	5	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SINGLY SONGS WALT DISNEY (00818) (9.99) 1 98	
19	18	18	CEDEARWOOD KIDS CLASSICS ACTION BIBLE SONGS BHSO 216 (9.98) 98	
20	NEW	1	SING-ALONG WINNIE THE POOH WALT DISNEY (00878) (10.99) CASSETTE	
21	25	16	MY FIRST SING-ALONG WALT DISNEY (00622) (10.99) CASSETTE	
22	22	5	VARIOUS ARTISTS A CHILDREN'S FAVORITES 2 WALT DISNEY (00886) (9.99) 1 98	
23	19	15	VARIOUS ARTISTS MICKEY UNRAPOED WALT DISNEY (00627) (9.99/16.98)	
24	20	14	CEDEARWOOD KIDS CLASSICS SUNDAY SCHOOL SONGS BHSO 215 (9.98) 98	
25	RE-ENTRY	1	CEDEARWOOD KIDS CLASSICS BIBLE SONGS BHSO 216 (9.98) 98	

Children's records: all figures are estimates. © Recording Industry Assn. Of America (RIAA). RIAA certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multination sales indicated by a numeral following the symbol. Most albums released on cassette and CD. *Albums indicate very LP (available). Most tape prices, and CD and B&B prices, are suggested retail prices. © 1996, Billboard® Communications, and SoundScan, Inc.

The Enter*Acne File

MERCHANTS & MARKETING

Simultaneous Launch Laws At Elektra

■ BY BRETT ATWOOD

LOS ANGELES—Elektra Records is releasing the first simultaneous release of an enhanced CD and conventional audio CD by a major artist. The dual release of Jackson Browne's "Looking East" is due in music and computer retail stores.

"Part of the benefit of a simultaneous release is that we can take advantage of all the enhanced, product, advertising, product placement, and publicity efforts that we will be getting for a new release by an artist of Jackson's caliber," says Chris Tobey, senior VP marketing/new technologies at Elektra.

There will be two separate SKUs for the new title. The enhanced CD will be priced \$3 higher, \$19.98, than the audio-only CD, which will retail for \$16.98.

This strategy by Elektra is the latest attempt by a music label to find a price that consumers are willing to pay for the addition of multimedia data. Interscope recently released an enhanced CD version of Primus' "Tales From The Punchbowl" for \$17.98, which is only \$1 more than its audio-only counterpart. Another label, Network/Arista, did not add anything to the cost of Sarah McLachlan's "The Freedom Sessions" CD, which contained multimedia data on the first track. Columbia, on the other hand, is charging \$22.98 for the CD plus versions of audio-only albums that list for \$16.98.

"Looking East" is a premium or special edition of the audio-only version," says Tobey. "We decided to release it separately, because we thought the multimedia content added substantive additional value and that all the work and investment we put into [it] was worth the additional cost to the consumer. Also, we didn't want to penalize the consumer who doesn't have access to a CD-ROM drive by raising the price of a single SKU due to the added cost of the multimedia authoring."

Elektra plans to educate consumers about the added value of the multimedia content in "Looking East" by packaging the enhanced CD in an elaborate "spine cap" card that defines what an enhanced CD is to consumers.

The spine cap card, which wraps around the jewel case of the CD, will also detail the specific multimedia content that is contained on Browne's enhanced CD.

Other highlights of the "Looking East" enhanced CD, "Evolution Of A Song" allows users to explore Browne's songwriting process. Through digitized video footage and graphics, they can follow the evolution of the title track from conception to completion.

Browne says that he had already begun to document the origins of his music before he was approached by

Elektra to participate in the enhanced CD project. Video footage of his early creative songwriting sessions for "Looking East" had been shot by Browne's girlfriend.

When Elektra approached him with the idea to create an enhanced CD, Browne was ready with hours of video footage to fit the creative content of the project.

"I had all of this documentary footage that I had just been sitting on," says Browne. "The enhanced CD brings a new information, but in the end, I'm not sure that it actually affects the art. The medium is sort of limited right now. Only so much information will fit on one disc. The problem with this project was that we had more stuff than we could fit on one disc."

Other multimedia features on the disc include song lyrics for each track and a virtual tour of Browne's studio, where the album was recorded.

Elektra plans to mention the availability of the enhanced version in all of the label's national consumer

advertising and on its World Wide Web site on the Internet.

Still, many retailers are wary of stocking enhanced CDs. Of those that do, only a few are creating dedicated sections for the new multimedia music discs. Most enhanced CDs are stocked in the same bin as the artist's audio-only CDs.

"There's no telling how retailers will react," says John Mefford, Elektra manager of multimedia marketing. "Some are still waiting to see whether enhanced CDs will sell. I don't blame them for that. They have been burned so many times before with the Minidisc and DCC. However, the enhanced CD is a perfect fit for them. Hopefully, this will open their eyes to the fact that these are real products that can sell. We will try to support the disc by buying endcap displays, where possible."

In addition, the audio-only disc will contain a sticker that reads, "This title is also available on enhanced CD."

Jackson really took the time and

trouble to pour himself into this project, so what we ended up with is a very creative effort that, to my mind, begins to reduce the potential of the enhanced CD," says Tobey. "Keep in mind that this is a brand-new medium for us in the music business. I don't think we've really found the right recipe of music and multimedia yet, but we believe that 'Looking East' is clearly a step in the right direction."

Browne says that his first experience with the enhanced CD format has inspired him to think about future projects that merge his music with multimedia.

"I have some ideas that I want to explore," says Browne. "I recently ran into Bob Dylan and found myself telling him that I really [liked] his CD-ROM. Then, it occurred to me that he didn't actually do it. He's not a computer programmer, and neither am I. But the more that these things get done, the more likely artists will become familiar with them and want to participate."

Documentary To Spend '24 Hours' Online Photo Project Looks At People On Internet

■ BY BLANE MALL

SAN FRANCISCO—The human faces that compose the online community will be featured in "24 Hours In Cyberspace," a one-day art project on the Internet's World Wide Web that aims to produce the largest photographic documentary to ever hit cyberspace.

The online event, which will be held Thursday (8) at <http://www.cyber24hour.com>, will bring together several new and advanced technologies, approximately 100 professional photographers, and thousands of students and amateur photographers around the world in an attempt to instantly document how cyberspace is changing people's lives.

The project was spearheaded by Rick Smolan, creator of the "Day In Life" photography series and the CD-ROM titles "Passage To Vietnam" and "From Alice To Ocean."

DIRECT DIGITAL 'STORIES'

The participating photographers will "report" from around the globe using digital cameras and special software to download their images and "stories" directly to those who tune in to the evolving Internet documentary.

The images and stories that unfold on the site, which will be updated every half hour, are tales of the project, will eventually span a CD-ROM, book, and TV documentary.

Among the assigned stories expected to unfold in real time during the 24-hour event are tales of underprivileged school children designing Web pages for Silicon Valley executives, wildlife officials in Malaysia tracking elephants online, and students on three continents col-

laborating on a simulated space flight.

SMALL BAND MARKETING

Many of the stories planned for the project relate to people who have used the Internet to create Web sites that spread information about their own creative efforts.

For example, the Mermen, a San Francisco-based band that is slated to participate, are a small, relatively unknown act that can get international exposure via the Internet for its music.

Smolan explains how the project "purposely chose [unknown acts] to show how a small band can get exposure to a lot of people."

"It is incredibly efficient from small bands to do marketing on the Internet," says the project's technology coordinator, Tom Melcher. "Someone in Japan can listen to their music seconds after they put it on the Web."

'NET CASTING CALL

Getting the complex project off the ground was not an easy task, according to Smolan.

In 1995, a cyberspace "casting call" went out on the Internet to round up individuals and their stories for the ambitious documentary.

"We had a team of professional journalists hard at work for three months," says Smolan. "We e-mailed [potential participants] and asked them, 'Why should we photograph your family?'"

"Thousands of responses poured in from people around the globe who were anxious to participate, according to Smolan.

SPONSORS ENTHUSIASTIC

Another challenge for Smolan and



Melcher was finding the sponsorship and technological support required to successfully execute the project.

"When Rick and I sat down, we made a list of all the technologies we needed to pull this off," says Melcher, who then approached the leading companies in each field of technical expertise for sponsorship.

Smolan and Melcher went "basically door to door" asking the companies to participate.

"Surprisingly," says Melcher, "almost all of them said yes."

Smolan and Melcher also made sure that none of the companies round up competing against one another by only approaching potential sponsors with different areas of technological expertise.

"Utilizing the Internet's World Wide Web is certainly a topic that's on everyone's mind," says Smolan. "We just thought it would be a good time to finally put a human face on all this technology."

Woods Cuts; E! Online

SANCTUARY CUTBACKS: Sanctuary Woods Multimedia has laid off more than 20% of its full-time workforce and is undergoing a corporate reorganization, following weaker-than-expected sales in the '95 holiday buying season.

"We utilized the San Mateo, Calif.-based software company has named Charlotte Walker as president/COO. Walker was formerly a managing director at Bear Stearns & Co.

As a result of the cutbacks, the company will produce fewer software titles in 1996 than originally planned. Sanctuary Woods has terminated its publishing agreement with Morphous Interactive, a third-party developer with which it had planned to release several video games.

E! ONLINE: E! Entertainment Television is teaming with [net]: The Computer Network for a new online entertainment services. E! and [net] will create an online version of the company.

The advertiser-supportable site (<http://www.eonline.com>) will be available free of charge on the Internet's World Wide Web in mid-1996.

"We intend to integrate the latest Internet technologies as they become available," says Dale Hopkins, senior VP of Marketing of E! Online, which will incorporate Java, Netscape, and RealAudio technologies into its content.

Entertainment news and celebrity interviews are expected to compose most of the E! Online content, according to Hopkins.

"E! Online will contain expanded interviews and in-depth news reports that might not make it on the E! channel because of time and programming considerations," says Hopkins.

NETSTATION DEBUTS: Public TV station WNET New York is launching out on the Internet. Its site (<http://www.wnet.org>) contains several original "programs" created specifically for the Internet, including Wynton Marsalis' jazz-flavored "Marsalis On Music," Bruce Hornsby's music-themed "Hornsby Online," and the New York culture guide "City Arts."

"It's like having a second TV station—but on the Web," says Barry Levine, executive producer of NetStation. "The programming is parallel to what can be found on WNET."

Levine says that most of WNET's TV programming will contain the Web address so viewers know to "tune in" to the Internet for more information.

"Basically, the Web is interactive TV without the bandwidth," says Levine. "But the bandwidth is coming. Our programming could be considered interactive TV in its earliest form."

BITS AND BYTES: The Times Mirror Co. has acquired entertainment online service Hollywood Online for an undisclosed sum... Virtual Entertainment has entered a licensing agreement with Bobcat Software, a music-themed line of music-based CD-ROM titles... Acclaim Entertainment has entered into long-term distribution agreements with Take 2 Interactive Software and Pulse Entertainment.



Eyes On A King. Vito Mandato, Turner Home Entertainment director of strategic marketing, presents Coretta Scott King, founding president of the Martin Luther King Center and widow of the civil rights leader, with a collector's edition of the PBS home video series "Eyes On The Prize." The gift was accepted at a Jan. 21 dinner in Atlanta to acknowledge Trumpet Awards honorees. A seven-cassette boxed set, "Eyes On The Prize" carries a suggested list price of \$149.98.

WarnerVision Turns Down Tiger Eye; Should Studios Bring Out The Brands?

WARNER SAYS WHOA: After the *Sturm und Drang* surrounding the proposed sale of WarnerVision—Who's buying? Will president Stuart Hersh stick around as an owner?—it now appears the unit will stay put. Trade sources indicate that Time Warner's deal with Hong Kong-based Tiger Eye Investment Holdings has fallen through.

Lacking other suitors, Warner Music Group has reportedly decided to retain all of WarnerVision except Fitness Quest, an accessories company that Hersh had acquired last year at a bargain price. Hersh, who abruptly left WarnerVision late last month (Billboard, Feb. 3), is said to be a candidate to take over Fitness Quest as part of a new entertainment venture. If that happens, of course, he won't be joining old acquaintances at MCA, considered another possibility.

Tiger Eye's U.S. representative Bob Book remains unavailable for comment, but apparently his WarnerVision proposal was no page turner. A novice in the home video business here and abroad, Tiger Eye was considered too much of a risk to WarnerVision's royalty-conscious content providers. "The artists were getting uncomfortable," a source says.

In search of a solution, Warner Music Group brass met with Warner Home Video executives Warren Lieberfarb and Jim Curdwell in New York about a week after Hersh's departure, they're told. The get-together raised the intriguing possibility that Warner Home Video, which has done little in fitness since Jane Fonda shifted to WarnerVision, might want to test its strength once again in that arena.

BRANDED FOR WHOM? On the surface, 20th Century Fox Home Entertainment's introduction of two brands, Premiere Series and Double Features, seems futile.

After all, customers don't search out a brand to buy a movie—they simply buy the movie. Disney remains the exception to that rule. Moreover, the FoxVideo catalog titles sell themselves since the movies, including "White Men Can't Jump" and "Last Of The Mohicans," aren't that old. So why apply a label that consumers must struggle to recognize?

One answer, according to Ira Mayer of EPM Communications in New York: Branding at this level is really aimed at retailers and the floor space they control. "You want to build loyalty and an image" while the studio

attempts a line extension, he says. Marketing analysts aren't sure that this strategy works, but Mayer thinks it's worth the effort. And there's the added bonus that the effort may actually drive a few sales.

The urge to brand isn't limited to FoxVideo. Just about every Hollywood vendor seeks a retail window in which to display some catalog left. Promotional Concept Group's test of its Entertainment Central supermarket endcap uses a different approach, however. Here, titles are sold, generally \$4.98 per cassette, are the focus. New York-

based PCG has assembled various releases—organized by genre, not label—for a trial run in selected Shop Rite and Ralph's locations on the East and West coasts.

Entertainment Central has at least two advantages over brand selections. It permits greater cross-promotional flexibility, since such snack makers titles they want to support. Supermarkets also haven't focused on sell-through with the intensity of the mass merchants. When they do, however, they'll be subjected to the same blandishments for branded videos.

FIRST AMONG EQUALS: With the help of a loan, Ingram Entertainment retains its place as the lead distributor to the post-merger West Coast. Entertainment (see story, this page). According to West Coast's Securities and Exchange Commission filing, the chain is committed to buying 50% of its rental cassettes from Ingram during the first two years of a contract that expires in July 2002.

In the next three years, the level drops to 30% of its annual requirements or \$25 million, whichever is less, and in the last two years, 25% or \$20 million, whichever is less. Ingram provides marketing funds and an advertising allowance based on the percentage of cassette and "interactive electronic" entering the market in 1997 at 11% interest. In July, the chain issued a stock warrant that entitles Resolute Holdings to purchase about 170,000 shares at 70% of the hoped-for \$16 initial offering price. The offer expires July 12, 2000.

West Coast, which also takes delivery from Star Video, Baker & Taylor, and Rentrak, has borrowed \$4.1 million from Ingram subsidiary Resource Holdings, payable in quarterly installments through 1997 at 11% interest. In July, the chain issued a stock warrant that entitles Resolute Holdings to purchase about 170,000 shares at 70% of the hoped-for \$16 initial offering price. The offer expires July 12, 2000.

Retailers Queue Up To Go Public Suncoast, West Coast Among IPO Filings

■ BY SETH GOLDSTEIN

NEW YORK—Video retailers are at it again.

Despite the fact that several chains have been lambasted by the slaughter on Wall Street in recent months, as share prices dropped 40%-75%, Suncoast, Midway Picture Co. and West Coast Entertainment have filed with the Securities and Exchange Commission and expect to go public soon. A third, Blount Entertainment, may sell stock via a rights offering conducted by parent Rentrak.

Also in the wings is Home Vision Entertainment in Brunswick, Maine, which plans an initial public offering during the first quarter. Home Vision originally wanted to raise equity financing late last year.

Why the urge to emerge? Properly underwritten, an IPO nets more cash

than any other method of financing; bank debt and private placement may be quicker, but at a price. Lenders generally want a big piece of the action in the form of interest or ownership, a slice that companies are loathe to surrender.

Suncoast has a blueprint that may insure a proper market introduction. Corporate parent the Musciand Group will retain a 70% ownership in the sell-through-only chain after the 4.3 million-share offering is completed. Along with the controlling interest, Musciand is responsible for all of Suncoast's back-office functions, such as managing inventory and delivering product to stores.

Under that arrangement, Suncoast rose to 395 locations by Sept. 30, 1995, and the presumption is that the chain will continue to prosper. Nevertheless, the SEC registration document makes

it clear that Suncoast may have to incur the expense of developing those administrative functions, even as it competes against the Musciand Group's Musciand, Sam Goody, Media Play, and On Cue stores, all of which sell cassettes.

Suncoast, in fact, is competing in the fastest-growing segment of home video—and the one with the lowest margins. Thus far, however, the chain has created the kind of financial track record that sells shares. According to the SEC filing, Suncoast has been profitable since 1992, when net earnings topped \$1.7 million on sales of \$17.1 million. In 1994, net earnings topped \$9 million on revenues of \$28.6 million.

Unless the fourth quarter was a disappointment, Suncoast anticipated doing at least as well last year. It lost

(Continued on page 62)

VSDA Looks To Bigger Parties, Attendance At L.A. Convention

■ BY EILEEN FITZPATRICK

LOS ANGELES—Even though the theme of this year's Video Software Dealers Assn. convention is "Hollywood VSDA on Location," the subtitle may as well be "Back To Basics."

Rebounding from the ho-hum meeting in Dallas last May, this year's event will be held July 10-11 in Los Angeles, the home of the entertainment industry. The show has more entertainment options than a digital satellite system, with Buena Vista Home Video, Paramount, MCA/Universal, and Columbia TriStar committed to throwing parties on their respective lots.

Buena Vista will again host the opening-night festivities. Details about the entertainment and party are sketchy, but the event will most likely highlight the direct-to-video sequels of "Aladdin" and "Honey, I Shrunk The Kids," as well as the anticipated fourth-quarter release of "Toy Story."

Plans for Paramount and Columbia haven't been confirmed, but MCA will give VSDA attendees special treatment at the Universal Studios tour, where the party will be held July 12. Full registrants will receive free admission to the theme park and "preferred" line placement for rides and shows.

MCA, however, was unable to close the park for VSDA because the mid-July convention coincides with the peak of tourist season. Paramount's party will provide MCA with a lift, while Columbia follows the Entertainment Awards Show (formerly the Homer Awards) on July 13.

All evening events are open to attendees. Full registration, the cost of which is \$225 for regular members, \$495 for associate members, and \$950 for nonmembers. Higher prices apply for those who arrive on day 1.

Without a Wet & Wild park in the Los Angeles area, Playboy Home Video will not be hosting its annual bikini-chad bash. Instead, the company will hold a cocktail party for VSDA

regional leaders at the Playboy mansion in Beverly Hills, according to convention chairman Wayne Mogel of Star Video in Boston.

Early estimates indicate that VSDA attendance should total 15,000, up 9,000 last year. Mogel would not comment on attendance goals. Some of the increase will come from California vendors sending more people since the show is in their back yard. Tighter travel budgets have forced attendance cutbacks in recent years.

The home-tour advantage will also enable studios to fund money usually earmarked for travel and transportation into bigger and better events. "In shipping charges alone, we're going to save a fortune this year," says one studio PR executive.

Mogel adds that attendance should benefit from families traveling to the convention on the way to a vacation in California. Also, retailers from San Diego and surrounding areas will have an easy day trip to the show.

VSDA announced the convention lineup at its annual Regional Leaders conference, held June 30-29 in Los Angeles, which also served to kick off the association's "Fast Forward To End Hunger" campaign. Held in conjunction with the End Hunger Network, the campaign's fund-raising goal was set at \$2 million by VSDA president Jeffrey Evans. Money will be distributed to food banks, kitchens, and other agencies in the region in which it was raised.

VSDA has created the Fast Forward Foundation to administer the funds. "Fast Forward" will take place at video stores, with full registration, the cost of which is \$225 for regular members, \$495 for associate members, and \$950 for nonmembers. Higher prices apply for those who arrive on day 1.

At the regional leaders meeting, the nonprofit group held a seminar to show attendees how to organize in-store promotions to raise cash for the campaign. VSDA will provide dealers with celebrity public service announcements, point-of-purchase materials, collection canisters, and other in-store materials for the fund-raiser.

Not One But Two 'Sevens'; Pioneer Hardware Plays All

'SEVEN' TWICE: Two versions of the thriller "Seven" with Brad Pitt and Morgan Freeman will bow on laserdisc March 26. One will be Image's \$49.99 widescreen movie-only edition that will feature AC-3 sound. The disc will preserve the entire theatrical image with its 2.35:1 aspect ratio, whereas the pan-and-scan videotape version will cut off 43% of the picture.

In addition, Voyager's Criterion Collection release of "Seven" (twice, CAN extras, \$124.95) will include audio commentary by director David Fincher, screenwriter Andrew Walker, and others; deleted scenes; outtakes; storyboards; and much more. The CAN format of the Criterion version will allow viewers

to view any single frame with perfect clarity.

Also due from Image: a letterboxed "French Connection" (\$89.98) on March 13, and Alfonso Arau's "A Walk in the Clouds" with Keanu Reeves (twice, \$89.98) and "The Brothers McMullen" (commentary, \$89.98), both on April 3.

GOOFY, FIT, BRAVE: Warner launches "Ace Ventura: When Nature Calls" with Jim Carrey and "Burrhead" with Cindy Crawford (both twice, \$49.98), and Pioneer bows Mel Gibson's "Braveheart" (twice or pan-and-scan, THX, AC-3, \$49.98), in March.

COLUMBIA TRISTAR's lineup of

LASER SCANS

by Chris McGowan

laserdiscs for February and March includes Roberto Rodriguez's "Desperado" with Antonio Banderas (twice, \$89.95), "Patriot Yales" "The Run of the Country" (\$89.95), the comedy "Party Girl" (\$89.95), Melanie Lynskey's "The Baby-Sitters Club" (twice, \$39.95), the thriller "Never Talk to a Stranger" with Banderas and Rebecca DeMornay (twice, \$89.95), and the acclaimed docu-

mentary "Crumb," about underground cartoonist Robert Crumb (\$89.95).

Also coming are several old favorites with new digital transfers: "A Man For All Seasons" (twice, \$44.95), "Batteries Are Free" (\$34.95), and "Cactus Flower" and "Shogun" (\$34.95 apiece). Bounding out the list are "Nicholas and Alexandra," "White Nights," and "Cromwell" (all twice, \$39.95).

PANASONIC AC-3 Panasonic is introducing in March its first laserdisc players with Dolby Surround AC-3 capability. The LX-H680 will list for \$599.95, and the karaoke-ready LX-K780 will retail for \$899.95. Both units feature both-sides play.

PIONEER will indeed bow a laserdisc/DVD combi-player this fall, according to Mike Fidler, Pioneer Electronics USA senior VP of new technology and strategic planning. The unit will feature Dolby Surround AC-3 audio, making it a formidable piece of hardware for any videophile who wants the option of participating in both video formats. Pricing is not yet set, says Fidler.

In addition, Pioneer has two new laser/DVD karaoke combi-players that will debut in March. The CLD-D505 (\$650 list) and CLD-D605 both offer two-sided play, karaoke features, S-Video outputs, and Dolby Surround AC-3 capability.

LUMIVISION has released "The Hidden" in a special edition (1987, w/de, side three CAN extras, \$62.95) that includes audio commentary by director Jack Sholder on analog track one and music and effects on analog two, plus the shooting script, original screenplay, storyboards, and more. In this disc, consistently entertaining blend of action and sci-fi, Kyle MacLachlan plays an FBI agent on the trail of a murderous alien who possesses human bodies, craves hard rock and fast Ferrari, and suffers from terrible indigestion. Interestingly,

MacLachlan's impressive, spaced-out character here is quite reminiscent of FBI agent Cooper in 1969's "Twins Peaks."

COLUMBIA TRISTAR recently bowed Denny Arcand's "Love And Human Remains" (twice, \$84.95), a brilliant new feature from the Canadian director of "The Decline Of The American Empire" that explores the dark and violent corners of modern romance and the redeeming power of friendship. Also out from Columbia TriStar: "The Secret Of Roan Inish," "Martha And Ethel," "A Pure Formality," and "Prince Brat And The Whipping Boy" (\$84.95 each), and "First Knight" (\$89.95).

SURROUND ACTION: Image's "The Hard Way With A Vengeance" (twice, THX, AC-3, \$89.95) and "Mortal Kombat" (twice, AC-3, \$89.95) both blast the roof off with letterboxed action and Dolby AC-3 multi-channel audio. For a more reflective cinematic experience, try Robert Bresson's classic "The Diary Of A Country Priest" (1950, \$89.95), a poignant tale about the life and death of an alienated, withdrawn young priest assigned to a rural parish in France.

MAORI BLUES: Don't miss Voyager's Criterion Collection laser release of "Once Were Warriors" (twice, extras, \$49.95), the highest-growing movie in the history of New Zealand and one of 1995's best films anywhere. Lee Tamahor's inspired drama about domestic violence in a troubled Maori family is as disturbing as it is beautiful, with a wealth of numerous points, but it is so powerfully told and beautifully acted that you're compelled to finish the harrowing journey.

Voyager's edition includes a fascinating audio commentary by director Tamahor that sheds light on Maori culture, modern New Zealand, and his cinematic influences. Production stills, talent portraits, and archival footage of the Maori people are also included.

Billboard.

FOR WEEK ENDING FEBRUARY 10, 1996

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK 2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★				
1	NEW	ONE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8558-85	Bruce Willis Steven Seagal	1995	R	49.98
2	NEW	MORTAL KOMBAT-THE MOVIE	New Line Home Video Image Entertainment 3021	Christopher Lambert Talisa Soto	1995	PG-13	39.99
3	7	SHOWGIRLS	MCA/USA Home Video Image Entertainment 10552-5	Elizabeth Berkley Kyle MacLachlan	1995	NC-17	49.99
4	1	5 CRIME OREO	Hollywood Pictures Home Video Image Entertainment 5261	Sylvester Stallone	1995	R	49.99
5	3	JURASSIC TIEO	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Jeffrey Goldblum	1995	R	39.99
6	2	APOLLO 13	MCA/Universal Home Video Univ. Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
7	4	13 BATMAN FORCE	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	39.98
8	5	17 PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.98
9	6	5 SPECIES	MCA/USA Home Video Image Entertainment 10502-8	Ben Kingsley Natalie Hemmings	1995	R	34.95
10	6	15 THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.95
11	16	24 ONE HARD 2: ONE HARDER	FoxVideo Image Entertainment 8506-85	Bruce Willis Bonnie Bedelia	1995	R	49.98
12	10	5 CLUELESS	Paramount Home Video Pioneer Entertainment (USA) L.P. 33215	Alicia Silverstone	1995	PG-13	39.98
13	9	53 STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
14	12	55 THE HARD	FoxVideo Image Entertainment 8505-85	Bruce Willis Bonnie Bedelia	1988	R	49.98
15	15	40 ALIENS	FoxVideo Image Entertainment 8761-85	Sigourney Weaver	1986	R	59.98
16	13	9 CONGO	Paramount Home Video Pioneer Entertainment (USA) L.P. 33038	Dylan McDermott Laura Linney	1995	PG-13	39.98
17	14	39 RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
18	19	5 JOHNNY MNEMONIC	Columbia TriStar Home Video 73476	Keanu Reeves Gaelle Lundgren	1995	R	39.95
19	NEW	19 PRIEST	Miramax Home Entertainment Image Entertainment 5325	Linus Roache Tom Wilkinson	1995	R	39.99
20	20	19 ALIEN	FoxVideo Image Entertainment 8760-85	Sigourney Weaver Tom Bernt	1979	R	49.98
21	22	3 FORGET PARIS	Columbia TriStar Home Video 11996	Billy Crystal Debra Winger	1995	PG-13	39.95
22	17	47 THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
23	21	35 CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	29.95
24	11	120 TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kelly McGillis	1986	PG	39.99
25	18	5 BAD BOYS	Columbia TriStar Home Video 10716	Will Smith Martin Lawrence	1995	R	49.95

■ All gold certification for a minimum of 125,000 units or a dollar volume dollar of \$5 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ■ All platinum certification for a minimum sale of 250,000 units or a dollar volume of \$15 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BS Communications

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Cindee Weiss
212-536-5003

Enter The Future of Digital Entertainment with...

LASERS UNLIMITED, INC.

"Where the Customer Comes First"

One Stop Shopping • Excellent Fills • Deep Catalog
Competitive Prices • Family Owned and Operated
Laser Discs, CD-ROMs, CD-Fs, T-Shirts, Hats, Etc.

1643 Fenimore Rd., Hewlett, NY 11557

PH 516-255-1816 FAX 516-660-1286

Triboro Revives Cult Titles; L.A. Blockbuster Revamps

INDEPENDENT THINKING: Many independent suppliers have figured out that they can't live on rentals alone, and two more companies are starting sell-through titles to take advantage of the friendly retail environment for low-priced product.

While Triboro Entertainment has its share of rental exotic thrillers, its new sell-through releases will be like Andy Warhol's "Frankenstein" and "Dracula." The titles are scheduled to arrive in stores April 30, priced at \$14.98.

These titles were issued in 1962 and will be repackaged with limited-edition box art for their reprieved cult. "We're much more diverse than used to be," says Triboro president Marcus Tieton. "And this can be a real revenue source for us."

The strategy has worked well for such enterprises as Fox Lorber, which has sold sell-through now accounts for nearly half of its sales (Shelf Talk, Dec. 23, 1990).

In a pre-Warhol move, Triboro will reissue the thrillers "Jack Be Nimble," "Killing Obsession," "Body Puzzle," and "Hard Drive" to \$14.98 on April 9. Tieton says these titles will mainly be sold to new stores looking for rental inventory.

Triboro also plans to issue additional cult or foreign movies from its library for sell-through. Among those tapped for release after this year are forgotten works by Brian De Palma and "Interviews" by Federico Fellini. The company also has some rare first features, such as "Tim," starring a young Australian actor named Mel Gibson.

For something a little steeper, pay-TV network Showtime has reached a time-share video distribution deal, this year with New Video Group in New York. Showtime also has video deals with Hallmark, Paramount, and Republic.

Under terms of the agreement, New Video will distribute the new sell-through series "Eerie Zone." Two 60-minute titles will arrive in stores Feb. 27, priced at \$14.98. The program content is along the lines of "Red Shoe Diaries," which aired on Showtime.

NOT IN OUR NEIGHBORHOOD: A group of retailers, not far from Shelf Talk's home turf, has successfully raised Blockbuster Video's design plan, claiming it would be an eyesore for the neighborhood.

For months, Blockbuster has been announcing the opening of a new store in Larchmont Village on a quaint, tree-lined commercial street steps away from Paramount Studios in central Los Angeles.

The neighborhood business association, according to a local newspaper, objected to Blockbuster's loud yellow and red colors against its brick facade. It covered store fronts and filled a complaint with the zoning board.

The board agreed, and Blockbuster now will construct the store, which used

to house a bank, with a red-brick front and less conspicuous signage. When opened, it will be the only Blockbuster in the country sporting such a red-brick front. In other Blockbuster news, 10 locations will begin offering videos for the visually impaired. The tapes are provided by Descriptive Video Services, which was developed by FTS station WGBH Boston.

Each contains a voice-over that describes the action taking place on the screen. No additional devices are needed to hear the descriptions. Sixteen titles have been supplied by Descriptive Video, including "The Sound of Music," "The Lion King," "Schindler's List," and "Forrest Gump."

Blockbuster will offer the videos at a reduced rental rate of \$2. Titles include Charlotte and Margaret, N.C.; Austin, Texas; Denver; Chicago; New York; and Woodland, Calif.

COVERING ALL THE BASES: The marketing folks at Buena Vista Home Video have been pretty quiet about plans for the direct-to-video feature "The Many Adventures Of Winnie The Pooh"—until now.

As outlined in one of the most elaborate cross-promotions ever to land on Shelf Talk's desk, the title is tied to a product in every class of class.

For money and dragons, Johnson & Johnson is offering \$1 off the line of Pooh bath products. Toys store will be able to tout \$11.50 in discounts on four Pooh products, including stuffed animals and play sets.

Superstudies, meanwhile, can cross-promote Pooh books, videos, single-audio tapes, and interactive titles, all of which carry instant coupons worth \$1 or \$2 off other merchandise. Mass merchants, of course, can cross-promote with all of the above.

Buena Vista also has direct response covered with its 800-Gift-Line. The membership service offers consumers discounts on flowers and gift orders, as well as reduced rates for airfare, hotels, car rentals, and entertainment.

When consumers buy "The Many Adventures Of Winnie The Pooh," they can receive a free 60-minute trial membership to the service, \$6 off a flower order, and 20% off an order for the Great Sports Heroes gift assortment.

Redemption coupons are included in each cassette. Buena Vista has also made the title more attractive for traditional video retailers with a trade discount, as an incentive to increase orders (Billboard, Feb. 3).

While "The Many Adventures Of Winnie The Pooh" may have been overshadowed by "Pocahontas" and "Aristocats" during the first quarter, Buena Vista isn't skipping on the amount of marketing muscle. In this case, there is something for everyone.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** NO. 1 ***				
1	1	9	APOLLO 13	MCA/Universal Home Video Uni Dist. Corp. 85318	Tom Hanks Kris Kristofferson	1995	PG	\$2.98
2	2	2	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 116-0	Mal Saperstein David Keith	1995	PG	\$2.98
3	3	2	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. 890789	Anna Nicole Smith	1995	NC	\$1.95
4	3	13	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	\$1.96
5	2	11	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. 890782	Various Artists	1995	NC	\$9.95
6	2	2	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NC	\$9.95
7	2	2	CASPER	MCA/Universal Home Video Uni Dist. Corp. 85386	Chris Rock Bill Pullman	1995	PG-13	\$2.98
8	2	NEW	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	\$4.98
9	2	5	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1996	G	\$1.99
10	4	37	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	\$6.98
11	9	10	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	\$2.98
12	37	37	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NC	\$9.95
13	37	2	NIGHTY MIGHTY POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	\$2.98
14	37	11	DUMB AND DUMBER	Warner Home Video Turner Home Entertainment 0436	Jim Carrey Jeff Daniels	1994	PG-13	\$9.95
15	37	37	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NC	\$9.95
16	37	5	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NC	\$4.95
17	22	5	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	\$4.95
18	37	2	LIKE WATERS FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 211	Lumi Caviezel Mason Luciani	1995	R	\$4.95
19	28	37	LUIS MIGUEL, EL CONCIERTO	Walt Disney 11639	Luis Miguel	1995	NC	\$4.95
20	17	10	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NC	\$9.95
21	37	37	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	\$4.95
22	18	14	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3833	Tim Allen	1994	PG	\$1.99
23	37	3	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Ross	1995	NC	\$2.98
24	37	2	ROLLING STONES: WOODOO LOUNGE	PolyGram Video 8006374833	Rolling Stones	1995	NC	\$9.95
25	37	37	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	\$1.95
26	37	37	THE SHUISHANXAN REDEMPTION	Columbia TriStar Home Video 74993	Tim Robbins Morgan Freeman	1995	R	\$1.99
27	37	5	GUMBY: THE MOVIE	Kidvision Walt Disney Entertainment 53700-3	Animated	1995	NC	\$1.95
28	23	2	ALICE IN CHAINS: NONA WEISSBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NC	\$4.95
29	NEW	3	A GREAT DAY IN HARLEM	ABC Video Paramount Home Video 3254	Various Artists	1994	NC	\$1.95
30	27	27	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	\$4.96
31	36	3	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NC	\$1.95
32	37	46	GREASE 2	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	\$4.95
33	28	5	SUPERMEN IN THE RAIN FOREST	BRI Video BV135	Fredrick Van Der Wal Terry Brink	1995	NC	\$9.98
34	34	12	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	\$9.95
35	NEW	3	CLAUDIA SCHIFFER: PERFECTLY FIT FUNTS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1994	NC	\$4.98
36	29	3	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Joely Hunter	1987	PG-13	\$9.98
37	NEW	3	CLAUDIA SCHIFFER: PERFECTLY FIT AMS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1995	NC	\$4.98
38	21	9	THE ADVENTURES OF PRISCILLA: QUEEN OF THE DESERT	PolyGram Video 8006337133	Tenencia Stamp Hugh Whang	1994	R	\$1.95
39	25	11	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1994	G	\$4.99
40	30	38	FORREST GUMP	Paramount Home Video 3283	Tom Hanks	1994	PG-13	\$2.95

* Retail report for sales of 50,000 units or \$1 million in sales at suggested retail. ** RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. *** RIAA gold certification for a minimum of 25,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical. **** RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.5 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical. (c) 1996, Billboard Publications/Communications.

THE MUSIC

EDITED BY CATHERINE APPELLED OLSON

DOC MCKENZIE & GOSPEL HIT LITES

70 minutes, \$19.95
 Fans of the blues gospel music will find lots to enjoy about when they settle in with this hour-plus performance shot at a Selma, N.C., TV studio. Doc McKenzie, who has been traveling the South and Midwest with his musical ministry for more than two decades, shares his songs and inspirations throughout the program, which includes the old favorite "Your Blessing Will Come." Guest appearances by a cornucopia of East Coast gospel performers including Angela Of Praise, the Fantastic Disciples, and Heavyweights round out the proceedings in fine form. (Contact: 610-278-2260)

CHILDREN'S

TIMON & PUMBAVA'S WILD ADVENTURES

35 minutes, \$12.99
 Adventurous meet Tim and Pumbaa the latest Disney characters to migrate from a role in a hit movie—this time, "The Lion King"—to their own video series. And in the tradition of the comedies in animation from "Aladdin" and "The Little Mermaid," they do so amid the traditional Disney promotional fanfare. Disney is now taking a "TV" tack, with winter, with the possibility of more of the video, each of which include several episodes, also feature other "Lion King" friends and introduce a new host.

THOMAS THE TANK ENGINE & FRIENDS
 Angel Bay Entertainment
40 minutes, \$12.99
 The joy of lending a helping hand is the

VOODOO CHILD: THE ILLUSTRATED LEGEND OF JIMI HENDRIX
 By Martin J. Green and Bill Steinkamp
 Penguin Studio, \$34.95

JIMI HENDRIX: THE COMPLETE STUDIO RECORDING SESSIONS 1963-1970
 By John McDermott with Billy Cox and Leslie Kramer
 Little, Brown & Co., \$24.95

The corpse of Jimi Hendrix seems as good as pored over these days as those of Bach or Mozart—if not the Beatles. From MCAs tantalizing "Voodoo-Sup" compilation of live recordings to an ex-girlfriend's recent dubious claim to have been engaged to him, Hendrix redux runs the gamut from purposeful to pathetic.

With "Voodoo Child: The Illustrated Legend of Jimi Hendrix" and "Jimi Hendrix: The Complete Studio Recording Sessions 1963-1970," we have well-meaning efforts at capturing the disparate sides of the visionary musician. "Voodoo Child" is a book that is a complete fantasy story comic-book style, mixing fantasy with fact. The book is attractively illustrated in dark, purplish tones, but its biographical speculation and graphics on the biggest mysticism of Hendrix's lyrics and on-stage patter

real point of this "greatest hit" video, which brings together a myriad of short vignettes from previous programs starring Thomas and friends. And unlike most previous "Thomas" releases, which generally comprise five to six episodes, this new title features 11 segments—ranging from "Edward the Elephant Out to Trouble in the Shed" to "Saved From Scrap"—at the same price. As the program proven, rather ruin our now nor dark of night can keep the animated engines from being there for one another, and with more bang for the buck, the video provides a little help for retailers as well.

HEALTH & FITNESS

KATHI IRELAND: BODY SPECIFICS, STRESS REDUCTION

45 minutes, \$12.99
 Supermodel-cut actress Ireland makes her second move into fitness video with two tapes: "Body Specifics" and "Stress Reduction and Body Strengthening." And after the 500,000-plus units her "Total Fitness" has sold, there's no reason not to expect big things from these titles as well. Target training in the name of the game is "Body Specifics," which comprises long segments for the abs, buns, and thighs. "Stress Reduction" is a kinder, gentler workout that combines flexibility, resistance training, and breathing techniques. Ireland also appears twice daily on ESPN's "Bodyshaping"—includes her words of wisdom in each tape.

SPORTS

TORVILLE & GIAN: FACE THE MUSIC

91 minutes, \$19.95
 The apocryphal story to Foreigner's "Cold as Ice" first viewers of this montage of performances by world-renowned ice dancers Jayne Torvill and Christopher Dean, who rose to the top of the international stardom more than a decade ago, make a Rocky-esque comeback at the '94 Winter Olympics that usually is

reserved for movies. A series of black-and-white interview footage and clips from practices gives way to color clips from some of Torvill and Dean's most memorable moments. The popularity of the skating and dancing continues to grow with increased coverage on network TV and special-interest video shelves. This update can be a personal visit with two of the sport's reigning champs should perform well.

WORLD COMBAT CHAMPIONSHIP

100 minutes, \$19.95
 Two hours in the ring with some of the world's most indomitable martial artists may seem a bit extreme on the casual observer, but for their diaphanous fight it's just what the doctor ordered. Shot in October in Winston-Salem, N.C., these championship matches gather some of the toughest fighters from around the globe: their sport, which melds kick-boxing, kung fu, jiu-jitsu, savate, wrestling, and shoot fighting, is more accurately called "realistic hand-to-hand combat" and includes lots of kick-to-kick contact and occasional blood spillage. "World Combat Championship" is not for the faint of heart but should draw a strong showing from martial arts mavens.

INSTRUCTIONAL

THE PREGNANCY MASSAGE VIDEO

30 minutes, \$24.95
 Although it promises to be one of the most relaxing videos in the home, pregnancy is rather a full-on and games for the mother-to-be. This video, which begins with a lengthy introductory introduction by actress Tracy Nelson, aims to relieve such nagging concerns as water retention, lower back pain, leg cramps, and constipation. The pregnancy massage therapist teaches the easily mimicked techniques in a group session, and Richard and Christine, the father-to-be and others close to the pregnant woman, as well as answering commonly asked questions. The pass-along

potential for this title is high, making it a good bet for retailers. (Contact: 408-622-9414)

VIDEOACTION

Gloidy Video Productions

105 minutes, \$25.95
 Subtitled "Your Guide To The New Social Justice," this intriguing, reflexive program spotlights the various ways activists can use the video medium to command a presence. Aside from running through the basics of activism and social justice, the video shows you make their camerawork work for their cause, the program provides what its creators view as clear-cut examples of the magic of video in the hands of a woman who claims to have changed a state law via a video campaign, an activist who shut down a factory using his camera as a weapon, and more. Viewers will be in the jug. (Contact: 408-622-9414)

COMEDY

RICHARD PERRY LIVE!

APRIL Home Video

78 minutes, \$19.98
 Comic actor Danny Weems likely will do a bang-up job when he portrays Richard Perry in an upcoming feature film, but in this classic video attests, there ain't nothing like the real thing. MP's release of this vintage Perry performance proudly earns its obligatory parental advisory sticker and the all-around good laughs during the past 17 years. Filmed in 1973 in Long Beach, Calif., Perry brings fans back to his prime years via a barrage of raucous commentary and his trademark refreshing take on physical comedy. Perry's antics have kept the performer from making all but a few live appearances for quite some time, and the video is an in-your-face reminder of the good old days.

VOODOO "Nigredo"
 Musebooks
 Hybrid PC/Macintosh enhanced CD
 The dark, somewhat cryptic interactive elements of Voodoo's new enhanced CD are an apt complement to the album's heavy metal sonic broodings. Without explanation, the CD presents a series of illustrated images that look like a blend of medieval (or post-apocalyptic) glyphs. Clicking on these scenes reveals an assortment of material—some in the form of videotapes of the band at rehearsal and set, Voodoo's World Wide Web address, and an Internet, and a full-length video for "1-seeet," the album's first track. Original artwork by drummer Merle LaPine is available in great detail, providing an atmospheric thread of alien visitors and metallic ants throughout. Also present in the layout is an interactive sampling of some of the other bands on the Musebook label.

JUST ME AND MY DAD

From the Disc of Interactive Hybrid PC/Mac

From the heart of a profile children's book author Mercey Mayer comes an intriguing interactive adventure for young children. This red-hot CD-ROM borrows many of the same successful elements of Mayer's previous interactive creation, "Mercey Mayer and Me," and adds to it one of the top-selling entertainment titles to date. Like the popular Broderbund "Living Book" series, this title contains "hot spots" on the screen that bring humorous results with the click of a mouse. The persistent participant is a cartoon kid in a "fantasy" of this state-of-the-art adventure, which contains a 22-minute animated children's video.

BOOKS

EDITED BY TRUCK MILLER ROSENBLUM

THE COUNT OF MONTE CRISTO

By Alexandre Dumas

Simon & Schuster

2 hours, 34 minutes (abridged), \$9.95 on cassette, \$16.95 on CD
 Nicolas Audubert's stated goal is to encourage people to try the classics, and this latest release achieves that goal admirably. The tale is of a young young sailor framed by jealous enemies and thrown in prison for years; he finally escapes, embarks on a long, odyssey scheme of revenge. Homebound's cultured British voice is suitable for the classic work, he reads with great diction, and his French pronunciation is perfect. As with all Naxos releases, this one uses stirring classical music to create a dramatic atmosphere.

THE BURGULAR IN THE CLOSET

By Lawrence Sanders

Read by the author

Simon & Schuster

3 hours (abridged), \$16.95
 This thoroughly enjoyable audiobook is part of Black's popular "Burglar" series, featuring the adventures of Bernie Rhodenbary, a hapless burglar who invariably stumbles into murder cases and has to solve them before he gets blamed for the crime. In this installment, Bernie's dentie is angry at paying his insurance to the police. Bernie's dentie is stealing Cerny's jewels. But during the course of the burglary, Cerny comes home unexpectedly. Bernie's dentie is in a closet. Bernie's dentie, gets locked in. He's still stuck in there when Cerny is murdered. Award-winning mystery writer Black has a likable, witty, and slightly slightly witty voice—a "why is everybody out to get me" quality that is perfect for the schied-mike Bernie. Like the rest of the series, this is a fun, clever, highly entertaining mystery. Penguin has also published audiobooks of Black's "The Burglar Who Traded Ted Williams," "The Burglar Who Thought He Was Bogart," and "Burglar Can't Be Chosen."

ENCHANTED TALES

By various authors

Read by various readers

Barb Lane

Simon & Schuster

2 hours, 34 minutes (abridged), \$24.95
 This collection of four classic fairy tales read by celebrities is a mixed bag. The middle highlight is the story of the brilliant performance of Lewis Carroll's poem "The Hunting of the Snark." The other three are the story of the life of absurd humor and irony in Carroll's words, and the whimsical voices he creates for the different characters are wonderfully subtle. Jack Black sounds like a kindly grandfather as he affectionately reads "The Elf on the Shelf." The Brothers Grimm, and Julie Harris gives a straightforward reading of Hans Christian Andersen's "The Nightingale." The dark, moody, and slightly slightly witty performance of the Brothers Grimm "The Bremen Town Musicians." One has to criticize a legendary actor of Huckleberry's caliber, but it is simply not a good choice for audio. On this tape, her voice is so quavery, her enunciation so over-the-top, that it is difficult even to make out what she is saying. Nor does she make any effort to differentiate the voices of the different characters. The negative factor is the price: Even though profits from this audio will go to charity (as do all of BMP's audios), \$24.95 is still a bit steep. The audio quality is good. BMP is considering rereleasing each of the stories as a separate book-and-tape combo. It's a pity, as this one tape would offer much more value than this compilation.

IN PRINT

"Gypsy Eyes" are soulful and blues-infused.

Knowing the market for Hendrix goods, it is hard to believe that his recordings never surfaced before. Curiously, there is next to no information about how the tapes came to light or who owns them.

"Jimi Hendrix: Sessions" is the companion book to John McDermott's fine 1992 bio, "Hendrix: Setting The Record Straight" (Warner Books), which he wrote with Hendrix's former engineer Eddie Kramer. The book gives us a generally complete, insightful session-by-session rundown from Hendrix's days with his R&B veterans as Little Richard to his final efforts at Electric Lady as with "Setting The Record Straight." Kramer's expert, generous insight is vital.

From the emphasis in "Sessions" that Hendrix was an absolute craftsman in the studio who was obsessed with the perfection of his performances, we can glean the ethical quality presented by such albums as "Jimi By Himself." However much fun it may be for us to listen to in true version of 1980 or "Hear My Train A-Comin'" curiously Hendrix the perfectionist is rolling in the groove.

BRADLEY BAMBARGER

 * Call Jeff Serrette NY State - 212-536-5174
 * Billboard Classified - 1515 Broadway
 * New York, NY 10036
 *
 * **FAX YOUR AD**
 * **212-536-5055**
 *

CALL TOLL FREE: 1-800-223-7524

Regular Classified: \$5.50 per word, minimum order: \$115.00

DISPLAY CLASSIFIED:

1" - 150.00 PER LINE
 1" - 13 Issues
 1" - 25 Issues
 1" - 52 Issues
 106.00 PER LINE

REVERSE ADVERTISEMENTS: \$20.00

POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$25.00 (ADVERTISING IS NON-COMMISSIONABLE)

****REAL ESTATE TO THE STARS****
 For Real Estate Information call Susan Mazo
 In NY (212) 536-5173

Real Estate To The Stars
\$74.00 per inch
 ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

CD-AUDIO/CD-ROM
CASSETTE DUPLICATION • VINYL RECORDS

High-Volume Replication for Labels & Multi-media Producers -
 Also, Complete, Retail-Ready Packages with Graphics Design & Packaging.

EUROPADISK LTD.

CALL FOR OUR CATALOG! **800-455-8555**
 75 Street Street, New York, NY 10013, (212) 226-4401 FAX (212) 966-0456
 Manufacturing for Independents, Since 1977

SERVICES

28TH ANNIVERSARY
FREE CATALOG

1212 14th Avenue - Brooklyn, NY 11219

ANDOL
 AUDIO PRODUCTS INC.

FROM 1-100 MINUTES
 100 REELS MINIMUM

LENGTH	TYPE	TDK	SA	MAXELL	XLII
C-10	C-20	33	39	44	49
C-15	C-30	44	49	54	59
C-20	C-35	49	54	59	64
C-25	C-40	54	59	64	69
C-30	C-45	59	64	69	74
C-35	C-50	64	69	74	79
C-40	C-55	69	74	79	84
C-45	C-60	74	79	84	89
C-50	C-65	79	84	89	94
C-55	C-70	84	89	94	99
C-60	C-75	89	94	99	104
C-65	C-80	94	99	104	109
C-70	C-85	99	104	109	114
C-75	C-90	104	109	114	119
C-80	C-95	109	114	119	124
C-85	C-100	114	119	124	129
C-90	C-105	119	124	129	134
C-95	C-110	124	129	134	139
C-100	C-115	129	134	139	144
C-105	C-120	134	139	144	149
C-110	C-125	139	144	149	154
C-115	C-130	144	149	154	159
C-120	C-135	149	154	159	164
C-125	C-140	154	159	164	169
C-130	C-145	159	164	169	174
C-135	C-150	164	169	174	179
C-140	C-155	169	174	179	184
C-145	C-160	174	179	184	189
C-150	C-165	179	184	189	194
C-155	C-170	184	189	194	199
C-160	C-175	189	194	199	204
C-165	C-180	194	199	204	209
C-170	C-185	199	204	209	214
C-175	C-190	204	209	214	219
C-180	C-195	209	214	219	224
C-185	C-200	214	219	224	229
C-190	C-205	219	224	229	234
C-195	C-210	224	229	234	239
C-200	C-215	229	234	239	244
C-205	C-220	234	239	244	249
C-210	C-225	239	244	249	254
C-215	C-230	244	249	254	259
C-220	C-235	249	254	259	264
C-225	C-240	254	259	264	269
C-230	C-245	259	264	269	274
C-235	C-250	264	269	274	279
C-240	C-255	269	274	279	284
C-245	C-260	274	279	284	289
C-250	C-265	279	284	289	294
C-255	C-270	284	289	294	299
C-260	C-275	289	294	299	304
C-265	C-280	294	299	304	309
C-270	C-285	299	304	309	314
C-275	C-290	304	309	314	319
C-280	C-295	309	314	319	324
C-285	C-300	314	319	324	329
C-290	C-305	319	324	329	334
C-295	C-310	324	329	334	339
C-300	C-315	329	334	339	344
C-305	C-320	334	339	344	349
C-310	C-325	339	344	349	354
C-315	C-330	344	349	354	359
C-320	C-335	349	354	359	364
C-325	C-340	354	359	364	369
C-330	C-345	359	364	369	374
C-335	C-350	364	369	374	379
C-340	C-355	369	374	379	384
C-345	C-360	374	379	384	389
C-350	C-365	379	384	389	394
C-355	C-370	384	389	394	399
C-360	C-375	389	394	399	404
C-365	C-380	394	399	404	409
C-370	C-385	399	404	409	414
C-375	C-390	404	409	414	419
C-380	C-395	409	414	419	424
C-385	C-400	414	419	424	429
C-390	C-405	419	424	429	434
C-395	C-410	424	429	434	439
C-400	C-415	429	434	439	444
C-405	C-420	434	439	444	449
C-410	C-425	439	444	449	454
C-415	C-430	444	449	454	459
C-420	C-435	449	454	459	464
C-425	C-440	454	459	464	469
C-430	C-445	459	464	469	474
C-435	C-450	464	469	474	479
C-440	C-455	469	474	479	484
C-445	C-460	474	479	484	489
C-450	C-465	479	484	489	494
C-455	C-470	484	489	494	499
C-460	C-475	489	494	499	504
C-465	C-480	494	499	504	509
C-470	C-485	499	504	509	514
C-475	C-490	504	509	514	519
C-480	C-495	509	514	519	524
C-485	C-500	514	519	524	529
C-490	C-505	519	524	529	534
C-495	C-510	524	529	534	539
C-500	C-515	529	534	539	544
C-505	C-520	534	539	544	549
C-510	C-525	539	544	549	554
C-515	C-530	544	549	554	559
C-520	C-535	549	554	559	564
C-525	C-540	554	559	564	569
C-530	C-545	559	564	569	574
C-535	C-550	564	569	574	579
C-540	C-555	569	574	579	584
C-545	C-560	574	579	584	589
C-550	C-565	579	584	589	594
C-555	C-570	584	589	594	599
C-560	C-575	589	594	599	604
C-565	C-580	594	599	604	609
C-570	C-585	599	604	609	614
C-575	C-590	604	609	614	619
C-580	C-595	609	614	619	624
C-585	C-600	614	619	624	629
C-590	C-605	619	624	629	634
C-595	C-610	624	629	634	639
C-600	C-615	629	634	639	644
C-605	C-620	634	639	644	649
C-610	C-625	639	644	649	654
C-615	C-630	644	649	654	659
C-620	C-635	649	654	659	664
C-625	C-640	654	659	664	669
C-630	C-645	659	664	669	674
C-635	C-650	664	669	674	679
C-640	C-655	669	674	679	684
C-645	C-660	674	679	684	689
C-650	C-665	679	684	689	694
C-655	C-670	684	689	694	699
C-660	C-675	689	694	699	704
C-665	C-680	694	699	704	709
C-670	C-685	699	704	709	714
C-675	C-690	704	709	714	719
C-680	C-695	709	714	719	724
C-685	C-700	714	719	724	729
C-690	C-705	719	724	729	734
C-695	C-710	724	729	734	739
C-700	C-715	729	734	739	744
C-705	C-720	734	739	744	749
C-710	C-725	739	744	749	754
C-715	C-730	744	749	754	759
C-720	C-735	749	754	759	764
C-725	C-740	754	759	764	769
C-730	C-745	759	764	769	774
C-735	C-750	764	769	774	779
C-740	C-755	769	774	779	784
C-745	C-760	774	779	784	789
C-750	C-765	779	784	789	794
C-755	C-770	784	789	794	799
C-760	C-775	789	794	799	804
C-765	C-780	794	799	804	809
C-770	C-785	799	804	809	814
C-775	C-790	804	809	814	819
C-780	C-795	809	814	819	824
C-785	C-800	814	819	824	829
C-790	C-805	819	824	829	834
C-795	C-810	824	829	834	839
C-800	C-815	829	834	839	844
C-805	C-820	834	839	844	849
C-810	C-825	839	844	849	854
C-815	C-830	844	849	854	859
C-820	C-835	849	854	859	864
C-825	C-840	854	859	864	869
C-830	C-845	859	864	869	874
C-835	C-850	864	869	874	879
C-840	C-855	869	874	879	884
C-845	C-860	874	879	884	889
C-850	C-865	879	884	889	894
C-855	C-870	884	889	894	899
C-860	C-875	889	894	899	904
C-865	C-880	894	899	904	909
C-870	C-885	899	904	909	914
C-875	C-890	904	909	914	919
C-880	C-895	909	914	919	924
C-885	C-900	914	919	924	929
C-890	C-905	919	924	929	934
C-895	C-910	924	929	934	939
C-900	C-915	929	934	939	944
C-905	C-920				

SERVICES

One Stop CD & Cassette Services

- CD & Cassette Mastering and Replication
- Digital Audio File Production
- REMASTERING

DDAI Using State-of-the-Art Technology
To Ensure Maximum
Fidelity and Sound Quality

100% Satisfaction Guaranteed
Call 1-800-444-DDAI

CUSTOM COMPACT DISCS AFFORDABLE SINGLE COPY CDS STARTING AT \$3.00. WE CAN CALL OR FAX FOR INFORMATION.

46 PRODUCTIONS
429517 HAWK CIRCLE • ST CHARLES, IL 60175
TEL (800) 850 5423
TEL (800) 203 1725
Contact Us Via The Internet at info@46prod.com

COMPACT DISC / VINYL CASSETTE PRODUCTION

DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY!

FREE CATALOGUE & SPECIAL QUOTE. CALL
ALIGNED ALONG 1-800-885-1641
or 718-758-5990 FAX 718-999-0421
SMALL AD. BIG VALUE!

COMPLETE! RETAIL READY!

Digital Bin
Cassette Duplication
CD Replication
Video Duplication
Digital Editing
Graphic Art Services

**1500 CDs &
1000 CASSETTES
\$2995**

FREE CATALOG
FREE DIGITAL BIN DEMO
CALL 1-800-955-7271

COMPUTERS

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY
770-449-0338
MORE THAN 30 YEARS OF EXPERIENCE
770-449-0338 FAX

Musicware

Control the way your content
and metadata are stored.
Available in Spanish and
French.
PHONE: (919)833-5533
FAX: (919)833-1900
2175 Lakeside Dr., Suite 400, Raleigh, NC 27605 (Also in Europe)

RecordTrak

Innovative Management
For Record Stores
800-942-3008
Fax 203-348-9610
or 203-272-5447

HELP WANTED

Database Coordinator/ Director

NASHVILLE, TN.
Part time person to coordinate the
inputting of DATA for Billboard
Directories.

Work in Billboard's Nashville office.
Knowledge of music industry &
computer necessary.

Detailed phone work & followup.
No calls please.
E.O.E.

Resume to: Ray Ruiz, Billboard
1515 Broadway, New York, N.Y. 10036

ADVERTISING SALES

International mess entertainment
newsworthy seeks experienced,
aggressive, professional ad
salesperson for the Nashville Office.
College background and minimum
three years sales experience.
Salary and commission.

Send letter and resume to:
Garry Nevel, Amusement Business
49 Music Square West
Nashville, TN 37203

No phone calls please

SALES MANAGER

Major independent distributor has an
opening for a New York based Sales
Manager to help oversee all sales functions
in the Tri-State area of NY, NJ and Conn.
Some travel required. Candidates should
have at least 6 years Sales/Store Mgmt exp,
preferably in music business. Must
have strong leadership abilities, exceptional
organizational and presentation skills, and
computer experience. Send resume with
salary history and verifiable references to:

Box 8303, Billboard Magazine
1515 Broadway, New York, NY 10036

"MOVIES & MUSIC"

National company seeks aggressive
salesperson. Must have established
relationships with all key record
labels.

Fax resume to: (818) 789-1118

JELLYBEAN

PRODUCTIONS, INC.

A fast growing entertainment company
including music publishing, recording
and production.

DIRECTOR BUSINESS AFFAIRS
Attorney within 3 yrs music industry exp.
Position entails general business affairs
and contract negotiations/drafting for all
divisions.

EXECUTIVE SECRETARY/ADMINISTRATIVE
Applicant must be an organized,
motivated individual, a team player,
strong written & verbal communication
skills for admin. position involving heavy
phone work and basic, high pressure
situations. Computer skills required,
previous exp. ind. exp. a+ / bilingual
English/Spanish a must.

Fax resume and salary requirements to:
Human Resources 212-777-7786

Fax resume and salary requirements to:
Human Resources 212-777-7786

Fax resume and salary requirements to:
Human Resources 212-777-7786

BUSINESS OPPORTUNITIES

FLEX YOUR MUSCLE ON THE WEB

NYCC...
the Internet
cyberbase
service
bureau

interactive pay for call
services for the
entertainment industry

new york
consulting group
747 third avenue, nyc
(212) 758-6600

SALES REPRESENTATIVES

REQUIRED THROUGHOUT U.S.
To sell Dance, Hip-Hop, R&B
and Reggae 12" & CD's. New
releases weekly.

High Commission & expenses
paid to enthusiastic personnel.
Fax your resume to:

201-568-6919

HELP WANTED RADIO

PROGRAM DIRECTOR

Top 30 morning radio station seeks proven
PD looking to move into major market
opportunities. Good track record, tapes,
resume, salary history to:
Billboard Magazine, Box 8304
1515 Broadway, NY, NY 10036
EOE

PROGRAM DIRECTOR WANTED

Columbia, Georgia's country giant, KX 106 is
looking for an on-air program director,
paid to enthusiastic country experience.
Tapes and resume to: Barbara Barber,
General Manager, WTH, 1238 Broadway,
Columbus, GA 31901.

AT&T, MCI 800'S

STARTING A TURNKEY 900 LINE
AS A SIDE BUSINESS IS EASIER
THAN YOU THINK!
FREE INTERNET ADVERTISING
Call 1-800-417-4800
FOR FREE INFORMATION!

REAL ESTATE TO THE STARS

Rate \$74
1 inch by 1 column
Susan Mazo
(800) 223-7524 • (212) 536-5173

SANTA FE NEW MEXICO: LA CAPILLA VIEJA (THE OLD CHURCH) RANCH

231.94 acres with 26 acres
irrigated, water rights dated back to
the year 1710, two rivers, old adobe
home, large cottonwoods, secluded,
scenic, first time ever offered for
sale, 10 minutes from the Plaza in
Santa Fe, owned by the same family
for generations, very historic,
a must see. For more information
contact Mike Oberg / Centerfire
Property Co. (505) 885-7800

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN
RESIDENTIAL, COMMERCIAL
OR STUDIO PROPERTIES? BE
SURE TO READ THE STARS IN
THE REAL ESTATE TO THE
STARS CLASSIFIED SECTION
EVERY WEEK IN BILLBOARD.

FOR SALE

ROCK AND SOUL ELECTRONICS

4747 482 7th Ave. NY, NY 10018
212-695-3953 FAX 212-584-5358
For 20 years - N.Y. #1 Music Source

DISCOUNT PRICES

• Large selection on 12" vinyl & LP's
• CD's • Cassettes • Blank Tapes
• PRO D.J. Equipment

• Mixers • Cases • Turntables •
Cartridges • Mail Orders Available

INVESTORS WANTED

YOUR NEXT HIT ... Living Doll From Tennessee

I get her name and number,
And then I made me wonder.
Can't say how I feel inside,
I am just an average guy.

I only met her last night,
But everything went just right.
When I called her on the phone,
She didn't want to be alone.

It's a wonderful surprise,
That she wants me by her side.
It's amazing how it's true,
I am not sure what to do.

Chorus:

Oh, can someone tell me why,
She thinks I'm a special guy?
Don't know what will be mine,
The living doll from Tennessee.

COPIRIGHT THE LYRIC © POCOCK ALL RIGHTS RESERVED
1-800-287-5058

INVESTORS WANTED
Independent distribution label with 5
major current projects that have a
potential of 3 million sales each are
seeking investors. Only serious investors
need reply.

For more info, fax 1-202-364-1352

YOUR ADVERTISEMENT
HERE ...
800-223-7524

APPAREL

**LICENSED MUSIC APPAREL
"OVER 100 ARTISTS"
CALL FOR FREE CATALOG
DEALERS ONLY
1 800 328 0308**

STORE SUPPLIES

DIVIDER CARDS
BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE
Dies & Die Cutting
1 (800) 359-5038
755 Wiley Avenue, Brooklyn, NY 11211
THE DISTRIBUTIONS SUPPLIER

REAL ESTATE RATES
Rate \$74
1 inch by 1 column
See Coupon For Details

WANTED TO BUY

We pay CASH for your
"Excess Inventory"

Contact Ryan Kugler
800-683-4147
Distribution Video & Audio

"We are cash buyers of un-
wanted LP's, Cassettes or
CD's." No quantity is too
large or small. We pay the
freight. Call:
(609) 290-6000.

**WE PAY TOP \$
CD's-Cassettes
Videos &
Audio Books**
WE BUY IT ALL
(305) 351-0000
FAX (305) 351-0561 - CALL NOW!

CASH - CASH - CASH
Top \$ paid on CD's, Cassettes,
LP's, Music Books, Rock
T-shirts. No quantity too big or
too small. Call 201-662-7050 or
Fax: 201-662-8050

**ARE YOU READY
TO REACH THE
MOST
RESPONSIVE
READERS IN THE
MUSIC
ENTERTAINMENT
INDUSTRY?**

SURE YOU ARE ...

**CALL
BILLBOARD
CLASSIFIED
1-800-223-7524**

**FAX:
212-535-7650
212-535-5174**

EMI'S MAMONAS ON THE LOOSE IN BRAZIL

(Continued from page 1)

lion-selling albums in Brazil are
highly uncommon. Only three other
albums sold more than 1 million
units in 1995.

Leis Domingues, manager of São
Paulo retailer/wholesaler CD &
Clã, says sales of the Mamonas
Assassinas album—of which his
business sells 60,000 units per
month—account for about 5% of CD &
Clã's current income.

Domingues says that shortly after
the album's release, the unexpected
demand for the record caused his
company to have to a two-month back
order with its retail clients. "EMI
wasn't able to deliver the amount of
units we needed," he says.

Denise Romano, EMI's international
exploitation manager, con-
cedes that the label was not antici-
pating a breakout hit from the
group, whose name translates
roughly to "killing giant tits" and
which is known popularly as
Mamonas.

"We thought [the band] would be
somewhat quite underground—at
best a successful group—but never
such a smash," says Romano.

Romano says the album is so hot
at radio that "we cannot decide any-
more which track to suggest, be-
cause each station chooses its
favorite track, and they play many
tracks."

In December, radio-monitoring
company Radio Link announced
that five of the 10 most popular
songs in Rio de Janeiro were by
Mamonas Assassinas.

The album's first hit single, "Vira

Vira," is a near-pornographic rock
parody of Portuguese folk rhythm o
vira (the turnaround). The song's
wild lyrics relate the story of a
dull-witted Portuguese couple in-
vited to a weird orgy, where they don't
know what's happening but still
enjoy themselves.

Marcelo Nascimento, program-
ming manager of national radio net-
work Transamérica, says that in
August, 18 of the 33 affiliate sta-
tions wanted to add "Vira Vira,"
most of the rest said the lyrics were
"too strong."

Nevertheless, the network opted to
program "Vira Vira," and the song
quickly became the No. 1 listen-
er request. "We supported
Mamonas from the beginning," says
Nascimento, "because they fit the
young, aggressive, unconformist
spirit of the network."

The recording prosperity of
Mamonas Assassinas has boosted
other facets of the five-member
group's career. In less than five
months, the band's concert fees have
soared from \$1,000 to \$50,000. A hit
concert attraction, Mamonas employ
masks and disguises while poking
fun at a broad range of topics, from
the environment to sexual mores.
Perhaps most surprising is the fact
that for a parody band, the band
actually plays well. Mamonas cur-
rently perform six times a week
throughout Brazil.

Brazil's TV networks have also
fallen in love with the group. The
band's colorful, humorous appear-
ances are tailor-made romps for

domestic TV music programs.

Mamonas' TV performances
helped spark their dizzying ascent
in popularity, as young children
emulated the group—even though
they could not understand the adult
nature of the hilarious banter—and
were seen asking their parents to
buy the band's CDs.

"We're dressed like clowns, and
we play around with the audience
all the time, but I can't explain why
so many small children like us so
much," says the group's front man/
main songwriter Dinho.

Despite appearing on TV dressed
as such characters as the Teenage
Mutant Ninja Turtles, He-Man,
Wonder Woman, and Mickey Mouse,
the members of Mamonas Assasi-
nas do not view what has fueled
their phenomenal success as an off-
color comedy sketch. They under-
score intent of having a serious
musical career by refusing to teth-
er the group's name to merchandis-
ing or consumer goods.

"I want to be like the others, there
are a lot of others—children's games,
T-shirts, shampos, soft drinks, even
a CD-ROM," says Mamonas' produc-
er and de facto consultant Rick
Bonadio. "I don't want to be like
they began doing [endorsements],
they soon would be seen as every-
thing but a musical group."

When Bonadio agreed to cut
a demo tape at the insistence of
long-time friend Dinho. The group
formed in 1989, when Dinho hooked
up with bandmates Samuel Reoli
(bass) and his brother Sérgio
(drums), Jôlio Rasec (keyboards),
and Bento Hinoto (guitar). Bonadio
says that no one seems to know
how the group selected its curious
moniker.

Mamonas honed their craft in
obscurity until April 1995, when
EMI A&R director João Augusto
listened to the band's demo and
signed the group and arranged a
showcase for Brazilian media.

The rest has been phenomenal
history that eludes easy explana-
tion, since few rock bands sell well
in Brazil. Two possible reasons for
the Mamonas' massive impact are
that there is a huge market for
musical satire that hasn't been
explored by Brazilian radio stars
that the Mamonas are bona-fide
stars for idol-stranded children in
Brazil, a country in which it is esti-
mated that almost 45 million are
younger than age 15.

Mysterious as their wild success
may remain in Brazil, Mamonas
Assassinas are now poised to con-
quer new countries.

The group's songs are already
being played on radio stations in
Argentina. In March, Mamonas will
embark on a promotional visit there,
followed by a promo trip to Portu-
gal.

There are no current plans to
release the album in the U.S.

In Portugal, "Vira Vira" was per-
ceived as a pean against govern-
ment corruption, although it is
uncertain whether the song's
wicked humor will be appreciated there.

Asked if he is prepared for the
uncertain reception that awaits the
band in Portugal, Dinho replies, "I
don't see being played in stations,
not sure it is what I'll manage to
come back."

Assistance in preparing this article
was provided by John Lawrent.

BMG UNIT MEETS ON HIGH NOTE

(Continued from page 55)

od between its Seattle convention and
its January 1993 meet, the company
shipped 117 records that went over the
100,000-unit mark.

Jones noted that between the last
convention and the current one, BMG
had 12 albums pass the 1 million mark
in unit shipments. Of those, six albums
hit 1 million, three surpassed 2 million,
and the three top sellers during that
period were "Waiting To Exhale"
(more than 4 million shipped), Kenny
Carr's "Miracles" (more than 6 million),
and TLC's "CrazySexyCool" (more
than 7 million).

Arista's "Waiting To Exhale" began
its three-week ride on The Billboard
200 as the No. 1 album during the week
of the convention, which helped set
the tone for the meet, according to Jones.

Jones also spoke of the significance
of BMG Distribution's No. 2 ranking in
"current" total market share for 1995,
as calculated by SoundScan. "We have
a respected catalog but not a big one,
so we can't win the total market share

game," he pointed out. "But to be the
No. 2 in 'current' market share is very
pleasing, because it says we are max-
imizing the new music we get, which
is very meaningful."

Going forward, BMG Distribution
will have plenty to work with, thanks
to the labels it distributes, Jones said.
"Arista continues to reach new and
higher plateaus, as does Jive and BMG
Classics. I think that will also be true
of RCA. The BMG family of labels will
give us plenty of opportunities."

To further promote BMG Enter-
tainment, one of the techoliches hand-
ed out at the convention was a sweat
shirt with the new BMG Entertainment
logo.

"One of the reasons we gave them
that gift is because we need everybody
across the company to be looking at
the entire forest," Jones said. "We
want them to see the broader market-
place and have them respond with a
broader effort."

DISTRIBS WELL-SUITED TO LISTENING STATIONS

(Continued from page 59)

aries and add titles that may not have
been as successful [before we had the stations]."

Louis Marcello, manager of Landen
Vibes, a Norville, Mich., gardening store
that also sells music, agrees with Garcia.

"I play my top 10 pieces on the store's
sound system, and there are 20 pieces on
the station. So the station has increased
sales in that I'm selling more music that
I wouldn't necessarily want on the store's
sound system," Marcello says.

Gullie adds that listening posts, along
with exposing baby acts and building
regional acts, also help transportation albums.

Gullie says, "Cherry Diesel's 'Punk Rock
Jukebox,' which would have inherently
been kept in the various artists section, blew
out 'Vintage Vinyl' because of the listen-
ing post."

Allen says ADA has also been able
to expose new acts, citing Sub Pop's Eric
Matthew and Reddhead's 'Spin as big bang-
ers since being played in stations.

"Titles that are not getting mainstream
airplay or media attention, but are getting
[college radio] airplay or buzzline press
are the projects that we're benefiting most
from the listening stations," says Allen.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Read This. KATT Oklahoma City recently hosted a rock auction to benefit the Oklahoma Literacy Coalition, raising \$12,000. Shown, from left, are morning show co-host Rick Walker, master of ceremonies Adam "Batman" West, and morning show co-host Brad Copeland.

Telecom Bill Still In Congress

Prospect Of Digital Spectrum Auctions Causes New Holdup

■ BY BILL HOLLAND

WASHINGTON, D.C.—Conferees on Capitol Hill have still not signed off on a final version of the giant telecommunications bill, despite the urging of President Clinton and congressional sponsors.

The legislation, already passed by the Senate and House last year, now enters its second month of final deliberations in the new session.

A final vote on the bill is expected early this month, insiders say, and then will be sent to the White House for approval.

The primary reason for the holdup

is the specter of spectrum auctions for digital TV channels. At this point, lawmakers are leaning away from revisiting the issue, but last month Sen. Robert Dole, R-Kan., called the current plan to lease digital spectrum to broadcasters without charge "corporate welfare."

"The bottom line is that spectrum is just as much a national resource as our national forests. If someone wants to use our resources, then we should be fairly compensated," Dole said.

Supporters of the present bill have rallied, and in his State of the Union message Jan. 23, President Clinton also urged passage of the bill as written. "It has broad support," he said. "I urge you to pass it now."

If Congress is forced to return to the drawing board with the bill, which has taken lawmakers more than a year to craft, the public will have to wait for a number of new services. These include digital radio and TV and on-demand subscription services for movies, records, news, and data that would be offered by long-distance telephone companies entering the communications marketplace.

At issue in this latest attempt to redraft the already wobbly communications bill is whether the government should offer a free lease of digital spectrum to TV broadcasters or charge for it, as the feds have done with all spectra other than that reserved for broadcast use.

By month's end, House-Senate conferees were still deliberating over the final form of the bill, and it was still unclear whether congressional leaders dealing with the bill's final version are willing to reopen the conference report to revise the spectrum auction matter. But at least three important lawmakers have said they want the bill sent to the White House as written, before the upcoming recess.

A sponsor of the House version of the telecom bill, Rep. Thomas J. Bliley, R-Va., says that the proposals for auctioning of the six megahertz of broadcast spectrum would "wreak havoc on

American television viewers and kill off digital altogether, before there ever has a chance to get off the ground."

Bliley's comments before the Virginia Assn. of Broadcasters, Jan. 18 carry weight on the Hill; he is the powerful chairman of the House Commerce Committee.

He also disputes charges that broadcasters will be allowed to use the additional spectrum free for nonbroadcast purposes, such as commercial paging and telephone services. "If broadcasters use the new signal for something other than free-of-charge broadcast services, they'll pay a fee for it—as they should," he says.

Sen. Ernest Hollings, R-S.C., and Rep. John Dingell, D-Mich., also oppose the spectrum auction scheme. The National Assn. of Broadcasters, at its board meeting in Los Angeles, designated the issue its top priority. In a Jan. 16 vote, the NAB declared its support for the bill as written, without the spectrum fee changes. In the vote, NAB members put aside concerns from smaller stations and affiliates regarding future network media concentration.

The industry says it has shouldered the cost of refining digital technology for TV. The cost of converting, some say, could cost individual companies between \$8 million and \$10 million.

The FCC has estimated that auction of reserved digital broadcast spectrum (and the return of analog spectrum, which would then be auctioned as well) could bring as much as \$70 billion into the Federal Treasury.

Challengers of free spectrum use argue that broadcasters will not only broadcast advanced "free" digital TV, but will also be able to offer up to five other services on the frequencies, including "pay" subscription services.

Plans by lawmakers and administration officials alike for broadcasters to pay for new digital spectrum have been successfully deflected by the broadcast industry for years. But the new flare-up caught lobbyists off guard.

Museum Of TV And Radio Goes West L.A. Branch To Duplicate New York Archives

■ BY CHUCK TAYLOR

The vision of New York's Museum of Television and Radio to preserve and offer to the public classic on-air programming will extend a little farther with the opening of a Los Angeles facility.

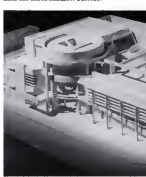
Set to unlock its doors March 18, the new branch will duplicate the archive of the east coast base in a redesigned, 23,000-square-foot former bank building in Beverly Hills, Calif.

"I think that it is particularly appropriate that there be a Museum of Television and Radio in Southern California, from the standpoint of the radio community, since Los Angeles is the No. 1 revenue market in the country," says Norm Pattiz, a trustee of the museum and chairman of Westwood One and the MTR's Southern California Radio Advisory Board. "We're aw in the No. 1 and No. 2 radio markets, with exactly the same material available at both museums."

The collection includes more than 75,000 TV and radio programs and commercials. The 20,000 available

radio programs span the medium's 75-year history, comprising news and public affairs, documentary, comedy, drama, the performing arts, children's and sports programming, and acclaimed commercials.

The L.A. facility also includes a state-of-the-art studio for live broadcasts, a 160-seat theater with satellite link-up, a memorabilia store, and an information center.



Recordings of on-air talent will also be represented, including Southern California personalities Wolfman Jack, Casey Kasem, Rick Dees, Robert W. Morgan, and Hunter Hancock. In addition, the region's stations will be immortalized with archive recordings of the predominant format heard in Southern California.

The museum's building was

(Continued on next page)

UPDATED
FOR THE FALL!

Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion -- **THE POWER BOOK** - The New Fall Edition!

ANPACKED WITH INTERVIEWS • Radio Interviews • Country, Rock, R&B, Top 40 • Record Company Promotion Personnel • Radio Syndicators • Top 50 Artists • More!

The most important tool for music, radio and promotion executives to use every day.

Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).

2 DIRECTORY PACKAGE: The Power Book Fall 1995 Edition AND The Power Book Spring 1996 Edition for \$119 -

Order NOW & SAVE more than 40% on the Spring edition! (Spring Directory will automatically mail in March 1996).

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

To order, or for more information call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156.

Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.



Radio
PROGRAMMING'World Chart Show' Coming To U.S.
Countdown Already Heard In 60 Nations, 27 Languages

■ BY CARRIE BORZILLO

LOS ANGELES—Now that it has conquered the world, Radio Express is aiming its sights on America via the weekly syndicated program "The World Chart Show."

NETWORKS & SYNDICATION

In foreign territories, the four-hour countdown has landed on 350 stations in 60 countries in 27 languages with 90 special correspondents—all in a mere 12 months.

The show was created by Ron Jacobs and Tom Rounds, the former Warner-Mark executives behind the famed "American Top 40." Their next goal is to spread the word about the program to affiliates across the U.S.

Executive-produced by Jacobs and hosted by Adrienne "Ace" Walker and Joe Cipriano, "The World Chart Show" debuted Feb. 4, 1995, on fewer than 100 stations in 12 languages (Billboard, Jan. 14, 1995).

Top 40 and hot AC outlets are the target for the show, which is compiled from playlists from 200 stations and offers a sampling of the biggest songs worldwide.

Jacobs, president of Radio Express, claims "The World Chart Show" ranks No. 1 in time slot in Germany, Italy, Mexico, Russia, Hungary, Poland, China, Spain, and various Canadian cities.

The first U.S. affiliate is hot AC WPTX Chicago.

"It's a unique show that may provide some interest for American audiences," says WPTX PD Lorrin Palagi. "I love the other countdown shows, but this was a unique opportunity. This had a real good run with 'American Top 40.' Now, let's see if this one has the same kind of legs that 'AT40' had in the '70s."

Radio Express decided to wait until there was a demand for "The World Chart Show" before going for U.S. affiliates.

"We've received E-mail from all over. We got one from a guy in Seattle saying that he heard the show in Vancouver when he was vacationing and wanted to know where he can hear it here," Jacobs says. "Then there was one from Minnesota from a kid who goes to school in Thailand and heard it there and missed it when he came back."

Armed with many more responses like that, Jacobs says the company decided it was the right time to test American waters with the show. Jacobs isn't concerned about the competition with other chart shows such as "Rick Dees' Weekly Top 40," which Radio Express distributes outside the U.S., or Round One Entertainment's "Casey's Countdown."

Both of those shows count down the top songs in America, whereas "The World Chart Show" countdown differs



WALKER & CIPRIANO

because it takes playlists from around the world.

"These shows also run internationally, and in some cases, we're on the same station as one of them," Jacobs says. "Some stations here even run Rick Dees twice, so our show is also good if a programmer doesn't want to repeat a show."

Here's a sampling of what "The World Chart Show" sounds like: Mariah Carey & Boyz II Men, "One Sweet Day"; Everything But The Girl, "Missing"; Oasis, "Wonderwall"; Michael Jackson, "Earth Song"; the Goo Goo Dolls, "Name"; Joan Osborne, "One Of Us"; Whitney Houston, "Exhale (Shoop Shoop)"; the Beatles "Free As A Bird"; TLC, "Diggin' On You"; and Ace of Base, "Beautiful Life."

For added flavor, the show spot-

lights indigenous hits from various countries, such as the Taiwanese rap song "Everybody Comes To The Elections," and "Varumenes" from Estonia's Boris Gorsky.

Other features include "Border Breakouts," in which one of the 90 correspondents talks about what is happening in his or her neck of the woods, and "Green Notes," in which celebrities give environmental tips.

One thing that Jacobs has noticed in the past year is that "music seems to be tightening up around the world."

"When we started, Sheryl Crow was on the countdown for 27 weeks, because it would break in one country then another," he says. "Now, hits are spreading faster; it's not as stretched out. The whole thing about the global village is really happening."

MUSEUM OF TV AND RADIO GOES WEST

(Continued from preceding page)

redesigned by architect Richard Meier and offers an array of interconnected spaces designed to accommodate both the public and private functions. "What it will reflect is what we like to refer to as 'a museum without walls,'" Pattiz says. "This isn't a place where you walk in and see exhibits hanging on the wall. This is an elec-

tronic museum, so the ambience really reflects the fact that TV and radio programs can be accessed and listened to in a state-of-the-art environment." The museum's first radio exhibit will be a salute to rock'n'roll radio. The show will be based upon an exhibit currently running in New York but will have a California spin.



Lego My Lego WKSB (Kiss 95.7) Hartford, Conn., teamed with the Salvation Army and Lego for the 10th annual Kins 95.7 Lego Construction Zone. More than 800 families showed up at the University of Hartford Sports Complex to donate \$5 and build Lego models, which were then judged for creativity. The promotion raised \$3,000 for the Salvation Army.

Hot Adult Contemporary™

Compiled from a national census of display supported by Broadcast Data Systems' Radio List service. 50 adult contemporary stations (see page 40 for details). Chart is a 7-day, 2-week average. Songs ranked by number of rotations.

Wk.	Wk.	Wk.	Wk.	TITLE (ARTIST & RECORDING LABEL)	ARTIST
1	1	1	13	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN	★ ★ ★ No. 1 ★ ★ ★
2	2	2	38	AS I Lay Me Down (Tina Turner)	◆ SOPHIE B. HAINKINS
3	4	4	17	BLESSED (Tina Turner)	◆ ELTON JOHN
4	3	3	27	BACK FOR GOOD (Tina Turner)	◆ TAKE THAT
5	6	6	26	TIL I HEAR IT FROM YOU (Tina Turner)	◆ GIN BLOSSOMS
6	7	7	25	ROLL TO ME (Tina Turner)	◆ DEL AMITRI
7	5	5	14	YOU'LL SEE (Tina Turner)	◆ MADONNA
8	11	13	17	BREAKFAST AT TIFFANY'S (Tina Turner)	◆ DEEP BLUE SOMETHING
9	8	6	30	ONLY WANNA BE WITH YOU (Tina Turner)	◆ HOOTIE & THE BLOWFISH
10	9	9	20	KISS FROM A ROSE (Tina Turner)	◆ SEAL
11	13	12	18	NAME (Tina Turner)	◆ GOD GOO DOLLS
12	14	15	11	MISSING (Tina Turner)	◆ EVERYTHING BUT THE GIRL
13	10	10	15	EXHALE (SHOOP SHOOP) (Tina Turner)	◆ WHITNEY HOUSTON
14	15	14	15	TIME (Tina Turner)	◆ HOOTIE & THE BLOWFISH
15	12	11	36	RUN AROUND (Tina Turner)	◆ BLUES TRAVELER
16	18	16	10	DON'T CRY (Tina Turner)	◆ SEAL
17	19	25	3	JESUS TO A CHILD (Tina Turner)	◆ GEORGE MICHAEL
18	16	17	23	CARNIVAL (Tina Turner)	◆ NATALIE MERCHAND
19	21	23	6	I WANT TO COME OVER (Tina Turner)	◆ MELISSA ETHERIDGE
20	17	16	24	RUNAWAY (Tina Turner)	◆ JANET JACKSON
21	22	24	8	WONDER (Tina Turner)	◆ NATALIE MERCHAND
22	27	30	10	ONE OF US (Tina Turner)	◆ JOAN OSBORNE
23	21	18	21	GOOD INTENTIONS (Tina Turner)	◆ TODD THE WET SHOPRONT
24	24	22	26	DECEMBER (Tina Turner)	◆ COLLECTIVE SOUL
25	25	28	7	DREAMING OF YOU (Tina Turner)	◆ SELENA
26	26	23	23	FANTASY (Tina Turner)	◆ MARIAH CAREY
27	31	39	3	SO FAR AWAY (Tina Turner)	◆ ROD STEWART
28	29	29	8	GET TOGETHER (Tina Turner)	◆ BIG MOUNTAIN
29	30	40	3	PROMISES BROKEN (Tina Turner)	◆ SOUL ASYLUM
30	38	—	2	ROBODY KNOWS (Tina Turner)	◆ THE TONY RICH PROJECT
31	28	27	17	I WILL REMEMBER YOU (Tina Turner)	◆ SARAH MCCLACHLAN
32	NEW	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	◆ BLUES TRAVELER
33	33	34	4	INSENSITIVE (Tina Turner)	◆ JANN ARDEN
34	35	35	11	HAND IN MY POCKET (Tina Turner)	◆ ALANIS MORISSETTE
35	32	33	21	FOREVER TONIGHT (Tina Turner)	◆ PETER CETERA & CRYSTAL BERNARD
36	36	37	5	A LOVE SO BEAUTIFUL (Tina Turner)	◆ MICHAEL BOLTON
37	34	32	9	YOU MAKE ME FEEL LIKE A NATURAL WOMAN (Tina Turner)	◆ CELINE DION
38	NEW	1	1	SOMEWHERE (Tina Turner)	◆ PHIL COLLINS
39	NEW	1	1	THE WORLD I KNOW (Tina Turner)	◆ COLLECTIVE SOUL
40	40	—	16	ANTS MARCHING (Tina Turner)	◆ DAVE MATTHEWS BAND

HOT ADULT CONTEMPORARY RECURRENT

1	—	1	1	I'LL BE THERE FOR YOU DEPARTS 444444	◆ THE REMBRANDTS
2	1	—	2	I CAN LOVE YOU LIKE THAT BUTZ & JAWLAND	◆ ALL-4-ONE
3	2	1	1	IN THE HOUSE OF STONE AND LIGHT MUSIC BOX	◆ MARTIN PAGE
4	3	2	12	I KNOW COLUMBIA 7750	◆ DIORNE FARRIS
5	4	3	24	YOU GOTTA BE 500 MUSIC 7753	◆ DES'REE
6	5	4	46	ALL I WANNA DO AMA 5645	◆ SHERYL CROW
7	7	8	12	IT STAND BY YOU SHE, 1850WANDER BROS	◆ PRETENDERS
8	5	4	18	HAVE YOU EVER REALLY LOVED A WOMAN? AMA 56126	◆ BRYAN ADAMS
9	9	6	3	I COULD FALL IN LOVE LET LATA & JAWLAND	◆ SELENA
10	8	7	43	COME TO MY WINDOW MUSIC BOX	◆ MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

WYNY: More Than Just A Format Flip; Bubba The Hero in Helping Avert Suicide

WHY'N'WHY: A lot of questions remain, but there's at least one break-even long and winding tale: Evergreen's anchor 'New York country' out-let, WYNY.

By Monday (5), the station will indeed drop the format, to be followed by several days of stunting. Word is that on-air staffers have already been handed pink slips.

Meanwhile, Steve Rivers, when Evergreen recently inherited its Pittsburgh acquisition, will be somewhat involved with the new WYNY. His current working title is chief programming officer. It's still unknown whether the station will evolve into dance-leaning top 40, 70s, or yet another rock format as the Big A. But get this: The hottest

rumor around is that WRXC Chicago morning mandarin Mancow Muller will be simulcast on WYNY. Collier-



by Chuck Taylor
with reporting by Douglas Reese

dentally, both Evergreen stations' frequencies are 103.5. Nobody's saying whether he's there for the long term or whether it's part of Evergreen's effort to further exacerbate the issue.

It should be good, clean fun to hear what Howard Stern has to say about sharing the airwaves with Muller in his home base, given Stern's past struggles in securing a frequency in Chicago. (Speaking of, The Chicago Sun Times reports that Stern may end up on modern WQXQ (101.1) there. He's currently heard on crowdfunder-funded WMMJ.)

Only one thing's certain: You can bet that any radio pundit within range of WYNY's 5,800 watts will have an ear glued to the radio through the coming week—and then beyond to see if there's a scramble to give country its due elsewhere in the market. Gee, this is more fun than Christmas.

WFLZ Tampa, Fla., syndicated personality Bubba The Love Sponge is soaking up all sorts of rah-rah press following efforts that probably saved a listener's life. A woman named "Mary" phoned Bubba's show Jan. 26, say-

ing she was planning to commit suicide by channeling carbon monoxide into her parked truck. She wanted to hear "Dance of Hearts," the 1986 dance hit by Stacy Q. Bizarro in itself.

When she hung up, before Bubba could convince the woman to shut off her truck, another listener recognized Morgan's voice and called the station with her phone number. Police then traced her address, went to her home, and, sure enough, found Morgan unconscious in his garage behind the wheel.

While Bubba told a local newspaper that he was a nervous wreck, Morgan is expected to recover and was being taken care of at a local hospital.

Get this one: R&B WAMO Pittsburgh and modern rock WDXD of suburban Pittsburgh will swap frequencies pending a deal that brings WAMO owner Sheridan Broadcasting \$10 million for the exchange, and a better signal for WDXD owner Secret Communications. Pending FCC approval, WAMO will move to 106.7 (with 47,000 watts), and WDXD to 105.9 with 72,000 watts.

Sheridan chairman Ronald Davenport says the transaction will allow the company to pursue the purchase of additional stations in high-density black communities.

PROGRAMMING: MOTOWN WHFLY
Longtime modern rock Philly (Y100) Philadelphia PD Garrett Michaels has been named PD at similarly formatted WHTF Detroit (Planet 96.3), replacing Rick Gillette. Michaels, who starts Feb. 12, will focus first on a new morning show: Alex Tera, who was acting PD, will remain music director. The station will continue its modern direction. At Y100, assistant PD Chuck Tins is named acting PD.

After a year back at the helm of R&B oldies WGCI-AM (Dustyroad 1380) Chicago, PD Mike Watkins returns to Atlanta for family reasons. Watkins helped the 5,000-watt AM get its best-ever numbers this fall. Gary McCarrie, who's overseen programming as operations manager at Washington, D.C.'s country WMZQ-AM-FM and jazz/AC WJZW/WBZZ, exits. Interim PD is APFMDM Mac Daniels. PD Steve Kosbar hangs on at WZZW. Frank Holler is out as longtime PD at WRDC Hartford, Conn. He was responsible for the station's shift to oldies in the '80s.

FORMATS: CAN'T BEAT THE BEAT

So how long did the AM format battle between new R&B outlet Q104.5 (the Beat) Lexington, Ky., and incumbent WNYL (Power 1290) last? Less than a month. WNYL has announced that it will gosepp by itself, and you read this: WNYL might take the place, with some help from morning gospel host the Rev. Raymond Ross. The station will keep the Power 1290 slogan.

PD Steve (Mix 102) Chicago continues its segue from AC to a modern-leaning approach along the lines of KYSR (Star 98.7) Los Angeles or KFMB-FM (Star 100.7) San Diego, the latter has started focusing on "Today's rock mix" and is running promos aimed at crownstom modern WQXQ (Q101).

WYNY's O'Neal Succeeds By Picking Up The Tempo

THANKS TO A 4-7-53 12-plus surge in full-airbiters, WYNY is the first in Philadelphia for the first time since spring 1993. PD Kevin O'Neal, who arrived last March, credits a new aggressiveness at the country station.

Although he has been a 4-5-hour radio station for several years now, WXTU spent much of its decade-long history languishing in the ratings, despite having no format competition: O'Neal says that because WXTU "has been that laid-back, nonaggressive kind of station for 12 years and has never seen the kind of success it should have seen."

His predecessors, O'Neal says, programmed the station to be "conservative. The tempo was medium to tempo, and there wasn't any excitement. I came in and read all the programming to 106.7 and found more of a top 40 approach." The station's pace is now what he calls "medium to uptempo," with usually no hour that would be more than two ballads an hour.

As part of an overall strategy, the station is now into what the PD calls "high personality profile-type station with a lot of entertainment value," he added such features as a lunchtime "Hot Country Now: The 5-4-3-2-1" feature, and an evening song square-off. At the same time, O'Neal says, WXTU became "extremely aggressive in the marketplace," with staffers showing up nearly by all the professional leagues, basketball, and football games. In addition, O'Neal hired new station voice Zeus to give WXTU "a very aggressive" sound.

WXTU has been a success story in the market, with a 5.4 share. Only NY KYW and WYSP's Howard Stern ranked higher in the fall book. In 18-34, WXTU is ranked No. 10 and has grown 10.4% from last spring. In 25-34, the station is ranked No. 6 and climbed 5.0-5.6 from the spring book. O'Neal believes the station still has plenty of growth potential and can be a top three radio station 12-plus and beyond.

Another ratings success story is the station's 6-month-old Sunday morning "Country Classics," hosted by Bill O'Neal. That show took a big jump in the '70s, is the No. 1 music program in its daypart, with an average quarter-hour count of more than 36,000 listeners.

According to O'Neal, WXTU does a lot of things on country music that it seeks out things that fit the lifestyle of the audience. For instance, staffers have

booked comedian Bill Cosby, magician David Copperfield, or regional politicians when they are in town.

The station also has begun covering NASCAR racing, something that has never been done before in Philadelphia radio, and uses its own driving department at offices to beef up at-work listening. In a summer book contest in which at-work listeners who heard their name at the air could call in for \$1,000, O'Neal says the winner called 70% of the time.

Musically, O'Neal says, "we've become more of an uptempo, recurrent-driven station." The mix is currently 40% current, 40% current, and 20% old, which goes back to the '80s. "People still want to hear 'Tennessie River' and 'Mountain Music,'" he says. "But from a current standpoint, we are exposing more new music than we used to."

WXTU is still conservative on some records ("We're slow to work that [new stuff] into the mainstream action," O'Neal admits), but he cites Jeff Carson, Terri Clark, Emilio, and Lonestar as artists he began playing out of the box. "We've become very aggressive in the new music area," he says. "We even have a new-artist category," which gets reports up 5-10 times a week.

In addition to its programming, O'Neal believes WXTU's research was not always done right, which is why such artists as Crystal Geyte used to test well there long after he'd hit his stopgap. "We're talking to a different audience," he says. "We used to talk with the research here," says O'Neal, who is concentrating his efforts only toward heavy listeners of the station. "The exclusive count on WXTU in the last three to four years has been declining. We stopped that. We went in and retested all of our music against our core listener. Rather than talking to the two and threes, we stuck with P1s."

"Listeners of WXTU want to hear the big country core acts," he says. "We found that those big artists like Alan Jackson and Brooks & Dunn, they got out there." But WXTU is also a station where a record like Juice Newton's "Queen of Hearts" might pop up. O'Neal has spent a lot of time in the station, beginning at WLLY Wilson, N.C., a radio owned by his father. After PD stints at WPAW Panama City, Fla., WJCG and Brooks & Dunn, he got to WYNY. O'Neal, who was at WYNY and WSM-AM-FM Nashville, he opened his own consultancy. Two years later, he auditioned for the job at WXTU.

Because he has worked for WXTU parent, Beasley Broadcast Group several times before, O'Neal says company executives "knew the type of radio that I did. I'd been working with them."

PHYLIS STARK

TELECOM BILL READY FOR VOTE

At deadline, legislation that overhauls the nation's telecommunications laws was ready for final approval by Congress after Senate Majority Leader Robert Dole, R-Kan., decided to drop demands that would have made broadcast owners pay for new digital TV spectrum licenses (see story page 7).

The House of Representatives was voting Feb. 1 on the final conference version of the bill, which consolidates House and Senate provisions. A Senate vote, expected before the weekend, could send the measure to the White House.

The bill deregulates all areas of the communications industry and would completely eliminate radio national ownership caps. It would, however, restrict radio owners from purchasing more than 20%+60 of stations in individual markets, based on a sliding FCC scale.

newsline...

BARRY MAYO has entered into an exclusive agreement with ABC Radio Networks to "help further [its] dominance in urban programming." He has secured several years as a consultant for the network's R&B adult format, the Touch, and will continue to consult KRBY (Y100) Dallas.

R.J. CURTIS, former KZLA Los Angeles PD, joins After Midnite Entertainment in the newly created operations manager position.

KEVIN STAPLEFORD, who has worked with the modern rock format for 13 years, has formed KDK Media in San Diego. The consultancy will focus on alternative music programming and imaging. Stapleford programmed XTRM (91X) San Diego.

PAT REEDY becomes GM of KISN-AM-FM/KUMT Salt Lake City, recently acquired from Presbyterian Communications. He exits the same job at WTDW/WLFT Charlotte, N.C., which Trump recently sold.

JACK ALIX, OM of '70s gold WXXR (Xtra 104) Washington, D.C., adds OM responsibilities for top 40/adult WMBX (Mix 108.7) Richmond, Va.

STATION SALES: WWWWW/WDFN Detroit from Chancellor (once it completes purchase from Shamrock) to Evergreen for \$30 million; KYBG/KNRX Denver from Century Broadcasting to EXCL; KKNM/KMXZ/KKHH Tucson, Ariz., from Apogee Radio Limited Partnership 1 to Journal Broadcasting Corp. for \$16 million. **STATION SALES:** San Diego from KUPM Broadcasting to Jefferson Pilot Communications; WILX Wheeling, W.Va., from Bethlehem Radio Co. to Osborn Communications for \$800,000.

Carman Longform Is A 'R.I.O.T.'

Christian Artist Mixes Story Line With Videos

by DOUGLAS REECE

LOS ANGELES—Christian recording artist Carman is enlisting the help of Hollywood talent for his first movie-like music video longform.

Actors Jo Hopkins ("American Graffiti"), Sam Jones ("Flash Gordon"), and Mike Malota ("Don Juan DeMarco") join actress Teri Copley (TV's "We Got It Made") in "R.I.O.T.—The Movie, Part I." The video, which is being released Feb. 22 by Sparrow Communications Group, will retail for \$19.98.

Unlike past music video releases by the artist, all of which have been certified either gold or platinum, "R.I.O.T." blends together an ambitious story line with music videos.

"I've always wanted to do Christian movies. That's been my desire from the beginning, and it shows up in a lot of the story/song [videos] we've done," says Carman. "It will be just as if you're watching a movie on TV, but instead of cutting to a commercial, we cut to music videos."

The "R.I.O.T." plot line follows an urban police officer (Carman) who leaves the city in an effort to protect his family from violence and street gangs. Even so, Carman is confronted with the same issues in his new rural environment.

A cliffhanger ending leads into preview scenes from "R.I.O.T.—The Movie, Part II." The second video will bow in June.

Each 55-minute tape contains four videos that make up approximately 20 minutes of the entire program.

Clips will come from songs on Carman's "R.I.O.T." album, which was released Oct. 31. Tracks given the video treatment include "R.I.O.T." "Step Of Faith," "No Monsters," and "God Is Exalted."

The "No Monsters" video, which also premiered in the contemporary Christian market on Halloween, features dark imagery showing eerie creatures that emerge from a television set.

At least one programmer has passed on "No Monsters." Graham Barnard, manager of programming at Z Music Television, the only 24-hour national Christian music video channel, says that while he acknowledges Carman's drawing power, the station has refused to air

some of the artist's clips because of their blunt content.

"Carman is not one for subtlety, and he is very brave and direct in that he conveys a portrayal of a literal heaven and hell in some of his videos," Barnard says.

"A lot of his videos that we don't run have [frightening images] that portray evil, and that's not what a mainstream audience expects from our channel."

Barnard says that the station may play other clips from "R.I.O.T." and that the video release will be covered on Z Buzz, which is the station's music news service.

Kyle Fenton, director of national promotions at Sparrow, says the next clip to be serviced to Christian outlets will be the country-flavored "Step Of Faith," which will be released sometime in February. The clip guest-stars country music's Ricky Skaggs.

At retail, Sparrow will support the project with a campaign that includes coupons and point-of-purchase displays. According to Jenny Lockwood, VP of marketing at Sparrow, the video will be stickered with an instant \$3 discount at participating retailers during its initial release.

It will also be bundled with a coupon book that offers discounts on various Carman merchandise, including back catalog titles, Spanish-language albums, limited-edition "R.I.O.T." tapes packaged in

a special tin, and other Sparrow products. Sparrow will emphasize the movie aspect of the new release by distributing giveaway movie-style poster displays to the Christian Bookstore Assn.

"Carman's past tapes have all been compilations of music videos," says Lockwood. "With this one, we are going to use some of the same [marketing] methods. We know the fan base is there and they want his stuff, and they know he's going to do music video. The spin is turning that desire toward the movie aspect of the project."

Lockwood also says that future marketing plans will probably involve secular retailers, including retail giant Wal-Mart.

In spite of his successful track record, Carman says the videos, which cost "hundreds of thousands of dollars" to produce, rarely return a large profit.

"There have hardly been any proceeds [from the videos], because they're so expensive that they just barely pay for themselves," says Carman. "Typically, if there was anything left over, it would go into our Concert Crusade ministry. We do our concerts for free, so we throw any extra money into that effort."

Carman, who drew 71,000 fans to his show at Texas Stadium last October, will hit the road again Feb. 12 for his 90-city "R.I.O.T." tour. Concert vendors will stock tour merchandise such as T-shirts and posters, and some "R.I.O.T." video.

Part II of the video series will be supported by the second leg of the "R.I.O.T." tour, which will begin Aug. 26.

PRODUCTION NOTES

LOS ANGELES

Bodiford Falls directed Barry Thomas shot DeVante's "Gin And Juice." Max Mahkani directed Johnico's "We Michael-Allen Drive." Lara M. Schwartz, and Frank Dileo co-produced. Thomas is also the eye behind Skee-Loo's "Top Of The Stairs." William Macaulam directed photography.

Director Argyle Sox recently shot

Melody Judith's "Vivid." The video was produced by Divic, and Thomas executive-produced. Craig Incardoni directed photography.

Andersonbauer's "Water 'Til We're Dried" was directed by Morgan Lowley. Amy Taft produced for Anthem Productions.

Van Gogh's Daughter's "Down" video was directed by Brian Russ. Lyra Rider produced.

NEW YORK

Lance "On" Rivera is the eye behind Little Kim's "My Time To Shine." The video was produced by Lara M. Schwartz, and Igor Sunars directed photography for 361 Degrees Inc.

Joseph Kahn directed A2's "Do Or Die" and "No Money, Mo Money" video for Barry Shapiro produced for Virages Films.

Daniela Federici directed Pure Soul's "Stayin' Too Long" video, and Steve Willis produced. Arlene Donnelly directed photography for the shoot.

OTHER CITIES

Joseph Kahn directed D'Angelo's "Souljah" video, and Barry Shapiro produced in Miami. Kahn is also the eye behind Interstate's "Peek In Your Drawers." Greg Thayer produced the Miami shoot. Busi Isobe's "I Cry" was directed by Daniela Federici. Steve Willis produced the Toronto shoot.

MTV Part Deux Coming?; Logan's 'Neon' Animation

MTV2 TO DEBUT? MTV Networks is in advanced discussions to debut another music video channel, tentatively titled MTV2, in 1996.

Several sources confirm that network executives have been engaged in talks in the past few weeks about the channel's programming structure and impending launch.

One source says that the channel will likely be commercial-free when it arrives later this year. MTV2 is expected to be more clip-intensive than MTV, which has been criticized by some label executives for its shrinking video playtime. However, MTV2 programming will not be exclusively videos, says another source.

Expect some long-form music programming to find its way onto the soon-to-be-announced channel.

A spokeswoman for MTV declined to comment on the new MTV spinoff, but expect some major announcements to be made in the coming months.



by Brett Atwood

ANIMATION KING:

Medium Cool/Restless artist Jack Logan, who is known for his work as a musician and a cartoon artist, merged both talents on his latest music video, "Neon Tombstone."

The musician animated about a minute's worth of footage for the clip, which was directed by Ruth Leitman.

"I had signed a greeting book at [Restless president] Joe Regis' house with one of my drawings, and he told me that I should try to tackle some animation in my video," says Logan. "I had never done anything like that before, except maybe a flip book when I was a kid. It really wasn't all that difficult to do."

Leitman says that she was pleasantly surprised at the seamlessness of the animation production process.

"We thought everything would take longer than it did," says Leitman of the clip's production, which began in September 1995 and concluded in December. "My orientation is toward photographic images, but Jack brings these images to life through his animation. When he had finished this video, it almost felt a bit anti-magic. We both seemed to feel that we could end up working together again in the future."

In the meantime, Leitman is teaming with Margie Thorpe on the new animated "Alone" video, which should be finished in 1997.

THE CHANGE: Garth Brooks pays respect to the families of victims of the Oklahoma City bombing in his latest clip, "The Change."

"Garth wanted to commemorate the individual hope and courage that came forward in the aftermath of the Oklahoma City blast," says producer Tim Miller, who also collaborated with Brooks on "We Shall Be Free."

For the video, which was directed by Jon Small, the production team gathered news footage and photographic images from the tragedy and assembled them into a montage that captures the triumph of the human spirit in the face of disaster.

Viewers of the American Music Awards, held Jan. 29 in Los Angeles, got a sneak peek at the stark images in the clip. For his performance on the award show, Brooks played the song live in front of a projection screen that showed the same images that will appear in the forthcoming clip.

SHADOWFAX

LIVE: The music of Shadowfax founder Chuck Greenberg, who recently passed away, lives on in what could be the last performance video to come from the Grammy Award-winning group. "Shadowfax Live," which was recently released by Los Angeles-based, Sonic Images, contains the act's unusual blend of music that defies categorization. A label spokesman says the remaining members of Shadowfax will likely continue to record for the label.

REEL NEWS: Emmy Award-winning producer Mark Hazell has launched Second Coming Productions in New York. The company will specialize in music videos, electronic press kits, and video news releases. . . VHI has appointed Michael Benson to the newly created position of VP of promotion and program planning. Benson formerly directed advertising, promotion, and marketing functions at KCRW-TV Los Angeles. . . MTV Network's Scott Schiller joins Prodigy as VP of advertising sales. . . Notorious Pictures inks director Ric Mosley.

The Eye is open on the Internet. Send news items to brett1212@ic.netcom.com.

Needful Things. Silas/MCA artist Jesse Powell and director Keith Ward recently completed filming the video for "All I Need." The clip is taken from Powell's self-titled debut album. Pictured at the shoot, from left, are Silas president/CEO Lou Silas Jr., Powell, and Ward.

Hot 100 Airplay™

Compiled from a national sample of airplay stations by Broadcast Data Systems' Radio Traffic Service. Songs are ranked according to the number of spins received by the AC/Pop/Airplay stations. For more songs, consult the cross-referencing back matter of airplay with Airplay Station table. This data is valid in the Hot 100 Singles chart.

THIS WEEK LAST WEEK	THE WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPETING LABEL)
1	1	ONE SWEET DAY NATURAL MICHAEL (JIVE/ATLANTIC)
2	2	MIDNIGHT THE NOTORIOUS B.I.G. (A&M)
3	3	NAME JAY-Z (RCA/SONY)
4	4	EXHALE (SHOOP SHOOP) JAY-Z (RCA/SONY)
5	5	BREAKFAST AT TIFFANY'S PAT BENNETT (THE JIVE/ATLANTIC)
6	6	MO'NIE & THE BLOWN (ATLANTIC)
7	7	ONE OF US JAY-Z (RCA/SONY)
8	8	AS I LAY ME DOWN JAY-Z (RCA/SONY)
9	9	BE MY LOVER LA BOUTE, JAY-Z (A&M)
10	10	WONDERWALL DAVID NICKOLSON (JIVE/ATLANTIC)
11	11	TELL ME DAVID NICKOLSON (JIVE/ATLANTIC)
12	12	FANTASY MARIAH CAREY (COLUMBIA)
13	13	THE WORLD I KNOW COLLECTIVE SOUL (JIVE/ATLANTIC)
14	14	WONDER NATURAL MICHAEL (JIVE/ATLANTIC)
15	15	1975 NATURAL MICHAEL (JIVE/ATLANTIC)
16	16	NODDY KNOWS NODDY KNOWS (JIVE/ATLANTIC)
17	17	THE I HEAR IT FROM YOU JAY-Z (RCA/SONY)
18	18	REAL TO ME JAY-Z (RCA/SONY)
19	19	HEY LOVER JAY-Z (RCA/SONY)
20	20	ONLY WARRIOR JAY-Z (RCA/SONY)
21	21	HOOK JAY-Z (RCA/SONY)
22	22	HIS FROM A ROSE JAY-Z (RCA/SONY)
23	23	YOU'LL SEE JAY-Z (RCA/SONY)
24	24	CALIFORNIA LOVE JAY-Z (RCA/SONY)
25	25	ONIGON DU JOUR JAY-Z (RCA/SONY)
26	26	CARNIVAL NATURAL MICHAEL (JIVE/ATLANTIC)
27	27	RUNAWAY JAY-Z (RCA/SONY)
28	28	SITTING UP IN MY ROOM JAY-Z (RCA/SONY)
29	29	BACK FOR GOOD JAY-Z (RCA/SONY)
30	30	IRONIC JAY-Z (RCA/SONY)
31	31	GLUCKING JAY-Z (RCA/SONY)
32	32	BEFORE YOU WALK OUT OF MY LIFE JAY-Z (RCA/SONY)
33	33	DO NOT CRY JAY-Z (RCA/SONY)
34	34	WONDERWALL JAY-Z (RCA/SONY)
35	35	SET UP JAY-Z (RCA/SONY)
36	36	I WANT TO COME OVER JAY-Z (RCA/SONY)
37	37	EVERYDAY AND EVERYNIGHT JAY-Z (RCA/SONY)

Records with the greatest airplay gains. © 1996 Billboard/BBP Communications

NOT 100 RECURRENCE AIRPLAY

1	1	DECEMBER JAY-Z (RCA/SONY)
2	2	WATERFALLS JAY-Z (RCA/SONY)
3	3	I CAN LOVE YOU LIKE THAT JAY-Z (RCA/SONY)
4	4	I KNOW JAY-Z (RCA/SONY)
5	5	LET ME BE THE ONE JAY-Z (RCA/SONY)
6	6	ALL OVER YOU JAY-Z (RCA/SONY)
7	7	YOU OUGHTA KNOW JAY-Z (RCA/SONY)
8	8	ANYTIME JAY-Z (RCA/SONY)
9	9	COMING DOWN JAY-Z (RCA/SONY)
10	10	PRETTY GUY JAY-Z (RCA/SONY)
11	11	LUMP JAY-Z (RCA/SONY)
12	12	IN THE HOUSE OF STONE AND LIGHT JAY-Z (RCA/SONY)

Records are listed which have appeared on the Hot 100 chart for 50 weeks and have dropped below the top 100.

1	1	THE THINGS YOU CAN ONLY DO FROM NATURAL MICHAEL (JIVE/ATLANTIC)
2	2	ONE SWEET DAY NATURAL MICHAEL (JIVE/ATLANTIC)
3	3	NAME JAY-Z (RCA/SONY)
4	4	EXHALE (SHOOP SHOOP) JAY-Z (RCA/SONY)
5	5	BREAKFAST AT TIFFANY'S PAT BENNETT (THE JIVE/ATLANTIC)
6	6	MO'NIE & THE BLOWN (ATLANTIC)
7	7	ONE OF US JAY-Z (RCA/SONY)
8	8	AS I LAY ME DOWN JAY-Z (RCA/SONY)
9	9	BE MY LOVER LA BOUTE, JAY-Z (A&M)
10	10	WONDERWALL DAVID NICKOLSON (JIVE/ATLANTIC)
11	11	TELL ME DAVID NICKOLSON (JIVE/ATLANTIC)
12	12	FANTASY MARIAH CAREY (COLUMBIA)
13	13	THE WORLD I KNOW COLLECTIVE SOUL (JIVE/ATLANTIC)
14	14	WONDER NATURAL MICHAEL (JIVE/ATLANTIC)
15	15	1975 NATURAL MICHAEL (JIVE/ATLANTIC)
16	16	NODDY KNOWS NODDY KNOWS (JIVE/ATLANTIC)
17	17	THE I HEAR IT FROM YOU JAY-Z (RCA/SONY)
18	18	REAL TO ME JAY-Z (RCA/SONY)
19	19	HEY LOVER JAY-Z (RCA/SONY)
20	20	ONLY WARRIOR JAY-Z (RCA/SONY)
21	21	HOOK JAY-Z (RCA/SONY)
22	22	HIS FROM A ROSE JAY-Z (RCA/SONY)
23	23	YOU'LL SEE JAY-Z (RCA/SONY)
24	24	CALIFORNIA LOVE JAY-Z (RCA/SONY)
25	25	ONIGON DU JOUR JAY-Z (RCA/SONY)
26	26	CARNIVAL NATURAL MICHAEL (JIVE/ATLANTIC)
27	27	RUNAWAY JAY-Z (RCA/SONY)
28	28	SITTING UP IN MY ROOM JAY-Z (RCA/SONY)
29	29	BACK FOR GOOD JAY-Z (RCA/SONY)
30	30	IRONIC JAY-Z (RCA/SONY)
31	31	GLUCKING JAY-Z (RCA/SONY)
32	32	BEFORE YOU WALK OUT OF MY LIFE JAY-Z (RCA/SONY)
33	33	DO NOT CRY JAY-Z (RCA/SONY)
34	34	WONDERWALL JAY-Z (RCA/SONY)
35	35	SET UP JAY-Z (RCA/SONY)
36	36	I WANT TO COME OVER JAY-Z (RCA/SONY)
37	37	EVERYDAY AND EVERYNIGHT JAY-Z (RCA/SONY)

Records with the greatest airplay gains. © 1996 Billboard/BBP Communications

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) retail scanner sales and rack receipts which report numbers of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK	THE WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPETING LABEL)
1	1	ONE SWEET DAY NATURAL MICHAEL (JIVE/ATLANTIC)
2	2	NAME JAY-Z (RCA/SONY)
3	3	EXHALE (SHOOP SHOOP) JAY-Z (RCA/SONY)
4	4	TONY LEVER JAY-Z (RCA/SONY)
5	5	THEY'RE BACK JAY-Z (RCA/SONY)
6	6	BE MY LOVER LA BOUTE, JAY-Z (A&M)
7	7	ONE OF US JAY-Z (RCA/SONY)
8	8	NODDY KNOWS NODDY KNOWS (JIVE/ATLANTIC)
9	9	SITTING UP IN MY ROOM JAY-Z (RCA/SONY)
10	10	SOON AS I GET HOME JAY-Z (RCA/SONY)
11	11	GANGSTA'S PARADISE JAY-Z (RCA/SONY)
12	12	MISSING JAY-Z (RCA/SONY)
13	13	ANYTHING JAY-Z (RCA/SONY)
14	14	NO ONE ELSE JAY-Z (RCA/SONY)
15	15	FLUE-LE JAY-Z (RCA/SONY)
16	16	YOU'LL SEE JAY-Z (RCA/SONY)
17	17	WE GOT IT JAY-Z (RCA/SONY)
18	18	VISIONS OF A SUNSET JAY-Z (RCA/SONY)
19	19	WONDERWALL JAY-Z (RCA/SONY)
20	20	OGGON DU JOUR JAY-Z (RCA/SONY)
21	21	LOVE UP JAY-Z (RCA/SONY)
22	22	BULLET WITH BUTTERFLY WINGS JAY-Z (RCA/SONY)
23	23	BREAKFAST AT TIFFANY'S PAT BENNETT (THE JIVE/ATLANTIC)
24	24	LET'S PLAY HOUSE JAY-Z (RCA/SONY)
25	25	WHERE DO U WANT ME TO PUT IT JAY-Z (RCA/SONY)
26	26	SET UP JAY-Z (RCA/SONY)
27	27	SET UP JAY-Z (RCA/SONY)
28	28	GOOD MONEY JAY-Z (RCA/SONY)
29	29	TOO HOT JAY-Z (RCA/SONY)
30	30	TO BE OR NOT TO BE JAY-Z (RCA/SONY)
31	31	BEAUTIFUL LIE JAY-Z (RCA/SONY)
32	32	NATURAL JAY-Z (RCA/SONY)
33	33	IT GETS BOLD JAY-Z (RCA/SONY)
34	34	ASTUT MAN JAY-Z (RCA/SONY)
35	35	IT MATTERS TO ME JAY-Z (RCA/SONY)
36	36	1979 JAY-Z (RCA/SONY)

Records with the greatest sales gains. © 1996 Billboard/BBP Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT

by Jerry McKenna

ELIASH AND COUNTING: For the last 11 weeks, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) has reared comfortably at No. 1, while Whitney Houston's "Exile (Outro/Showboy)" (A&M), which was No. 1 for its first chart week, has held a firm grip on the No. 2 spot. Although it may be difficult by now to imagine any other title occupying one of the top two positions, it may happen as early as next week if Everything But the Girl's "Missing" (Atlantic) continues to show significant growth. It is the only single in the top five to post increases in both sales and airplay. While "Missing" could easily climb into the No. 2 spot, it is still far behind "One Sweet Day" in overall chart points. As it now stands, there appears to be no end in sight for "Days" being right at the top.

THE BIG NEWS: Upon the release of commercial singles for big airplay tracks, there are two explosive debuts within the top 20 this week. The Hot Shot Debut, at No. 12, is the *Gen Blossoms*-double-sided hit "I'll Hear It From You"/"Follow You Home" (A&M). Although "Follow" is officially the new single, "I'll Hear It From You" is listed first because it is receiving more airplay. In its 28th week on the Hot 100 Airplay chart, "I'll Hear It From You" moves down to No. 17 after peaking at No. 8 several weeks ago. On the same chart, "Follow" moves 55-35 in its second week. It is already top five at eight monitored stations, including No. 1 at WBRE (Reno, Nev.) and No. 2 at WJLA (Jacksonville, Fla.).

Also showing major sales growth, at No. 27, is the winner of the Greatest Gains/Sales award, "Soon As I Get Home" by Faith Evans (Bad Boy/Arista). It too derives more than 70% of its points from sales. On the airplay side, "Soon" is No. 2 at WPGC (Washington, D.C.).

The winner of the Greatest Gains/Airplay award is "Wonder" by Natalie Merchant (Elektra/EGG). It holds at No. 24 in a tight region of the chart despite rotation increases at radio. "Wonder" is No. 1 at KYSR Los Angeles and top five at 14 other monitored stations.

THEY HAVEN'T OVER YET: A few singles lose bullets and move down the chart this week despite picking up new airplay at top 40 radio. Moving 16-17 is "Anything" by ST (MJJ550 Music). It moves 36-35 on the airplay chart and is top five at nine monitored stations, including No. 2 at KISS (Kiss) Los Angeles. "Anything" loses its bullet because of a decrease in sales but could rebound next week. "Tonight's the Night" by Kris Kross (Columbia) at No. 16 and "Natural One" by the Folk Implosion at No. 35 also lose bullets but could rebound in the weeks ahead.

BOBBY UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
1	1	CAN BE WASTING MY TIME	WHITNEY HOUSTON	ARISTA
2	2	BROWN LABEL	SMOOTH	GEFFEN
3	1	NOT A CRY EYE IN THE SMOOTH	SMOOTH	GEFFEN
4	1	WELCOME	CELINE DION (IMP. JARVIS/ISLAND)	ISLAND
5	4	GO UP UP YONKOR	MICHAEL (IMP. GUNZ)	IMP. GUNZ
6	5	WILLOWAY	REBECCA (IMP. INTERSCOPE)	INTERSCOPE
7	6	TAKE A LOOK	REBECCA (IMP. INTERSCOPE)	INTERSCOPE
8	12	A THIN LINE BETWEEN LOVE & HATE	REBECCA (IMP. INTERSCOPE)	INTERSCOPE
9	13	HOW WE ROLL	THE BARRIO DICKS (IMP. INTERSCOPE)	INTERSCOPE
10	14	MY KUM	A KID (IMP. INTERSCOPE)	INTERSCOPE
11	15	REAL LIFE	THE KID (IMP. INTERSCOPE)	INTERSCOPE
12	16	TRIGGER HAPPY JACK	GO (IMP. INTERSCOPE)	INTERSCOPE
13	17	GO WALKING DOWN THERE	GO (IMP. INTERSCOPE)	INTERSCOPE

Updating: Under not yet charted.

SHANIA TWAIN LEADS JUNO AWARDS NOMINEES

(Continued from page 1)

be staged at Copps Coliseum in Hamilton, Ontario, March 10. The Timmins, Ontario, native has been nominated in the top female, top country female, top entertainer, and top songwriter categories. In addition, Twain's 1996 single "Any Man Of Mine" has been nominated for top single, and her album "The Woman In Me" has been nominated for top-selling foreign or domestic album and top album.

In addition to Doug Chappell, president of Mercury/Polydor, "The Woman In Me" has racked up domestic sales of \$50,000 units to date. Twain's album and the best of the Juno nominees, which, like the Grammy nominees, is overwhelmingly dominated by women this year, but the country singer is not guaranteed show-in to escape the awards.

She is squarely head to head against six-times-nominated singer/songwriter Alanis Morissette in the top female, top female, top single, top entertainer, and top songwriter categories. Morissette is also nominated for top rock album for "Jagged Little Pill."

Though Twain has achieved sizable international status in the past year, Morissette is burning brightly in the spotlight. "Jagged Little Pill" was released last May on Maverick, has sold 740,000 units in Canada to date, according to Stan Kulik, president of Warner Music Canada. The album, however, failed to qualify for the top-selling foreign or domestic album category; the category's sales eligibility period was Sept. 1, 1994-Nov. 30, 1995.

Not to be overlooked is EMI Canada's Inuit singer Susan Aglukark, who has received five nominations, including Best Female Artist. She also received the nod for top album and top original Canadian recording. Her song "O Siem" was nominated for top single and top video.

Receiving four nominations each are Celine Dion and Bryan Adams. Dion's Columbia album "D'eux" is nominated for top album, top-selling Francophone album, and top-selling foreign/domestic album. Dion is also nominated in the top female category. Adams is nominated for top entertainer, top producer, and top songwriter; his single "Have You Ever Really Loved A Woman" is nominated as top single.

This year's Juno Awards presentation will be the first to be hosted by Canadian veteran artist Anne Murray. The EMI Canada songstress was her first Juno for "Shine" at the first Juno show and, in the interim, she has won 25 trophies.

"Anne is someone who takes pride in being Canadian and who recognizes and embraces the reason the Juno Awards exist," says Les Silverides, president of the Canadian Academy of Recording Arts and Sciences and co-producer of the event with CBC-TV. Returning to lead the program for the fourth year in a row are the production team of executive producer John Brunton, director Joan Vascon, and co-producers Martha Kehoe and Sue Brophy, all of Insight Productions.

In celebrating its 25-year history, Juno organizers have planned what may be the show's most impressive talent lineup ever. Confirmed to perform are Morissette, Twain, k.d. lang, Gordon Lightfoot, Tom Cochrane, Celine Dion, the Rankin Family, Lady Peace, and Murray.

There is also the likelihood that Canadian superstar Bryan Adams

will perform, because Murray will be singing the first single, "What Would It Take," of an upcoming EMI album that Adams wrote and performed. Also, both performers are now managed by Bruce Allen.

In addition to the live performances, there will be a 10-minute segment of historical footage of Hall of Fame inductees David Clayton Thomas (the Shays), Blood, Sweat & Tears, Denny Doherty (Hullfish Three), Mamas & Papas, John Key (Steppenwolf), Domenic Troiano (the Mandala), Bush, James Tjallingii (the Guess Who), and Zal Yanovsky (The Guess Who).

For the first time in Juno history, organizers have separated the award proceedings and Hall of Fame induction to fully celebrate Hall of Fame inductees. A new separate event, the Hall of Fame Gala and Dinner, will take place at the Toronto Toronto Convention Centre in Metro Toronto, the night preceding the Juno Awards. This event will be hosted by ex-Guess Who singer Burton Cummings.

"Tonight Productions is filming the event with the intent of repackaging for later [TV] broadcast," says Silverides. "Separating the events [will] allow us to take a good look at our history and our industry through the induction of these five individuals."

Besides Twain, Morissette, and Aglukark squaring off for much of the night, this year's presentations promise a number of other good fights.

The newcomer categories offer the greatest suspense. For best new solo artist, Lara Fabian, Ashley MacIsaac, Amanda Marshall, Laura Smith, and Kim Stockwood will go head to head. The best new group award will be won by one of the following: Hemingway Corner, Rainbow Butte Monkeys, Kyles With Orange, Rainbow But Monkeys, Rymes With Orange, Sandbox, the Philosopher Kings. And in the top group category, the Headstones, Odds, the Rankin Family, the Tea Party, and Blue Rodeo will square off.

Last year's move of the Juno Awards ceremony to nearby Hamilton, Ontario, was intended to give the second time the event has been away from Toronto (in 1992 it went to Vancouver). The shift was prompted by last-minute labor problems with stagehands during the previous two Juno presentations in Toronto.

Despite widespread reservations within the Canadian music industry about holding the event outside Toronto—and particularly in an arena built for hockey—it was the most lively and exciting Juno presentation to date. Canadian and foreign fans, the public outnumbered music industry figures at the event (which will be again the case this year).

Brunton promises another lively show in Hamilton this year.

Following is a partial list of the 1996 Juno nominees:

Canadian entertainer of the year: Bryan Adams, Jann Arden, Alanis Morissette, the Tragically Hip, Neil Young.

Best new solo artist: Susan Aglukark, Celine Dion, Rita MacNeil, Alanis Morissette, Shania Twain.

Male vocalist: Tom Cochrane, Colin James, Charlie Major, Mario Polak, Neil Young.

Album of the year: "This Child," Susan Aglukark (EMI); "Ragged As Road," Tom Cochrane (EMI); "Deux," Celine Dion (Columbia); "Jagged Little Pill," Alanis Morissette (Maverick); "The Woman In Me," Shania Twain.

Singer of the year: "Have You Ever Really Loved A Woman?" Bryan Adams (A&M); "Insensitive," Jann Arden (A&M); "O Siem," Susan Aglukark (EMI); "You Oughta Know," Alanis Morissette (Maverick); "Any Man Of Mine," Shania Twain (Mercury).

Country female vocalist: Lisa Brokop, Cindy Chalker, Patricia Connolly, Neil Young.

Country male vocalist: George Fox, Charlie Major, Jason McCoy, Don Neilson, Chalk Wigger.

Best new group: "Farmer's Daughter," Prairie Oyster, Quartette, the Johnnys Brothers, the Rankin Family.

Producer: Bryan Adams, David Foster, Chalk Wigger, David Tyson, Michael "Phil" Young.

Best new solo artist: Lara Fabian, Ashley MacIsaac, Amanda Marshall, Laura Smith, Kim Stockwood.

Best new group: Hemingway Corner, Rainbow But Monkeys, Rymes With Orange, Sandbox, the Philosopher Kings.

Best-selling Francophone album: "Beau Domage," Beau Domage (AudioGram); "Bohémienne," Marjo (Musik-Art); "Carpe Diem," Celine Dion (Arista); "L'Amour, La Vie," Mario Pelchat (Columbia); "D'eux," Celine Dion (Columbia).

Best-selling album (foreign or domestic): "D'eux," Celine Dion (Columbia); "Dangerous Minds," sound track (MCA); "No Need To Argue," the Cranberries; "Hell Freezes Over," the Eagles (Geffen); "The Woman In Me," Shania Twain (Mercury).

Hall of Fame Award: David Clayton-Thomas, Denny Doherty, John Key, Domenic Troiano, Zal Yanovsky.

Walt Grealls Special Achievement Award: Ronnie Hawkins.

Draw attention to your promo

Viewpak

Jewelpak

Lightweight and unbreakable - lower shipping cost and no breakage

Fully custom - full stamping and embossing available with your original art

UNVENTURE
CUPRUM MARKETING & SUPPORT INC.

P.O. Box 30366 • Columbia, MO 63239 • 800-692-6026 • FAX 616-529-2110



[illegible]

◆ Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Astoria indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (D) CD maxi-single availability. © 1996, Billboard/EMI Communications



'Key Men. Impulse president Tommy LiPuma, left, has announced the signing of venerable pianist Horace Silver. Silver's first release for the label, "Hard Bop Grand Pop," will be out in June.



Gibson's Glory. In recognition of the company's successful past decade, top executives from Gibson Musical Instruments were honored at the recent National Assn. of Music Merchants convention in Anaheim, Calif. Shown, from left, are musician Bernard Purdy, NAMM president/COO Larry Linkin, and Gibson partners Henry Juszkiewicz and Dave Berryman.



Spreading The Word. Word Records and Music introduces its country division, Word Nashville. The new label's first project, "Common Ground," is a joint venture with Epic Records and features a stellar lineup of country artists. One of the tracks is "She Stays," written by Andy Landis and performed by Landis and Ricky Van Shelton. Landis has co-written a book of the same name with Bettye Van Shelton, Ricky's wife, that is being published by Thomas Nelson. Word Nashville also announced its debut artist, Brent Lamb. Shown, from left, are Susan Coker, director of publicity, Thomas Nelson; Jeff Teague, GM VP of A&R, Word Nashville; Andy Landis; Roland Lundy, president, Word Records and Music; Bettye Van Shelton; Cliff Audretsch, director of A&R, Sony Music Nashville; and Scott Simon, senior VP, Sony Music Nashville.



There's No Artist Like Holm. Berson's Dallas Holm is honored at the Regal Maxwell House in Nashville for his 25-year recording career and the release of his 30th album, "Face Of Mercy." The day was declared "Dallas Holm Day" in Nashville by the mayor's office, and presentations were made to Holm by SESAC and Berson Music Group. Shown, from left, are artists Steven Curtis Chapman, Twila Paris, Holm, and Eddie DeGarmo.



'World' Music. Mercury's Brian McKnight, center, relaxes after performing "Every Best Of My Heart" from his gold album "I Remember You" on the soap opera "As The World Turns." The song has been used on the show for the past several months as the love theme between characters Mike and Rosanna. Shown with McKnight are actors Yvonne Perry (Rosanna), left, and Shawn Christian (Mike).



A Box Of Monkees. The original Monkees join Rhino managing director Harold Bronson to enunciate the release of "The Monkees Deluxe Limited-Edition Box Set" on Rhino Home Video. The 21-volume set is the largest video boxed set ever. It contains all 58 episodes of the show, a 1969 TV special, several Kellogg's commercials and bumpers starring the band, a bonus cassette of the original pilot for the show, and a 48-page color booklet. Shown, from left, are Monkees Peter Tork and Davy Jones, Bronson, and Monkees Mickey Dolenz and Mike Nesmith.



Rap Is In The Air. Rappers Redman, Erick Sermon, and MC Eiht join Ruffhouse/Columbia's Cypress Hill to film the group's video "Throw Your Hands In The Air." Shown, from left, are Redman; Sermon; video director McG; MC Eiht; and Cypress Hill's Muggs and B-Real.



Letting His 'Voice' Be Heard. Peter Cetera socializes backstage after performing at the Aladdin Theatre in Las Vegas in support of his new River/North album "One Clear Voice." Shown, from left, are Ken Kleinberg, Cetera's attorney; Cetera; Las Vegas mayor Jon Jones; and Glenn Schaeffer, president/CFO of Circus Circus.

THE Billboard. 2000

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
FEBRUARY 10, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	1	11	SOUNDTRACK *ARISTA 13796 (10/18/95) 8 weeks at No. 1	WAITING TO EXHALE	1
2	NEW	1	TORI AMOS ATLANTIC 82627-WARNER BROS. (10/18/95)	BOYS FOR PELE	1
3	3	3	ALANIS MORISSETTE *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	JAGGED LITTLE PILL	1
4	2	2	MARIAH CAREY *COLUMBIA 66700 (10/18/95)	DAYDREAM	1
5	5	17	OASIS *CAP 47351 (10/18/95)	(WHAT'S THE STORY) MORNING GLORY?	5
6	4	5	BUSH *PAIN-AVANTAGE 82534-CD (10/18/95)	SIXTEEN STONE	4
7	6	4	SHINIA TWAIN *MERCURY 82544-WARNER BROS. (10/18/95)	THE WOMAN IN ME	6
8	6	4	HOOTIE & THE BLOWHAW *ATLANTIC 82610 (10/18/95)	CRACKED REAR VIEW	1
9	11	13	ENYA REPRISE 82534-WARNER BROS. (10/18/95)	THE MEMORY OF TREES	9
10	8	7	SMASHING PUMPKINS *VIRGIN 42611 (10/18/95)	MELLON COLIE AND THE INFINITE SAGNESS	1
11	9	7	ALAN JACKSON *ARISTA 13801 (10/18/95)	THE GREATEST HITS COLLECTION	5
12	10	11	R. KELLY *JIVE 41577 (10/18/95)	R. KELLY 1	1
13	13	23	JOAN OSBORNE *BLUE CORAL 52699-MERCURY (10/18/95)	RELISH	13
14	16	24	THE PRESIDENTS OF THE UNITED STATES OF AMERICA *THE PRESIDENTS OF THE UNITED STATES OF AMERICA	14	14
15	17	17	LATITUDE MERCHANT *ELEKTRA 61745 (10/18/95)	TIGERLILY	13
16	12	12	TLC *A&M 52468 (10/18/95)	CRAYZEXCOOL	3
17	14	14	MADONNA *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	SOMETHING TO REMEMBER	6
18	15	11	GARTH BROOKS CAPITOL 82544-WARNER BROS. (10/18/95)	FRESH HORSES	2
19	19	19	BLUES TRAVELER *A&M 52468 (10/18/95)	FOUR	8
20	21	27	LL COOL J *DEF JAM 82544-WARNER BROS. (10/18/95)	MR. SMITH	20
21	18	15	KRIS KROSS BUREAU OF MOVIES 82544-WARNER BROS. (10/18/95)	YOUNG, RICH AND DANGEROUS	15
22	22	12	COOLIO TOWNY BOY 13471 (10/18/95)	GANGSTA'S PARADISE	11
23	24	16	GREEN DAY *REPRISE 82544-WARNER BROS. (10/18/95)	INSOMNIAC	2
24	20	18	SOUNDTRACK *COLUMBIA 66700 (10/18/95)	DOYNT BE A MENACE TO SOCIETY	18
25	31	40	SEVEN MARY THREE *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	AMERICAN STANDARDS	25
26	27	29	DAVE MATTHEWS BANO *A&M 52468 (10/18/95)	UNDER THE TABLE AND DREAMING	11
27	28	31	QDOO DOLLS *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	A BOY NAMED QDOO	27
28	25	22	VINCE GILL *MCA 11394 (10/18/95)	SOUVENIRS	11
29	26	13	THE DOGG POUND *DEATHROW/INTERSCOPE 82544-WARNER BROS. (10/18/95)	DOGG FOD	13
30	NEW	1	TIM O'LOUGHLIN *ATLANTIC 82610 (10/18/95)	HELTER SKELTER	30
31	32	34	FAITH HILL *WARNER BROS. 48732 (10/18/95)	IT MATTERS TO ME	31
32	29	12	ALICE IN CHAINS *COLUMBIA 67249 (10/18/95)	ALICE IN CHAINS	1
33	24	23	JANET JACKSON *A&M 52468 (10/18/95)	DESIGN OF A DECADE 1986/1996	3
34	37	39	MELISSA THORP *ATLANTIC 82610 (10/18/95)	YOUR LITTLE SECRET	6
35	44	56	EVERCLEAR *RCA 82544-WARNER BROS. (10/18/95)	SPARKLE AND FAD	35
36	34	37	BONE THRU-N-HARMONY *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	E 1999 ETERNAL	1
37	NEW	1	TRACY LAWRENCE *ATLANTIC 82610 (10/18/95)	TIME MARCHES ON	37
38	40	43	QUINCY JONES *DIRECT 82544-WARNER BROS. (10/18/95)	Q'S JOCK JOINT	32
39	43	47	MONICA *RCA 82544-WARNER BROS. (10/18/95)	MISS THANG	36
40	36	13	DEE LEPPARD *MERCURY 82544-WARNER BROS. (10/18/95)	VAULT - GREATEST HITS 1980-1995	15
41	33	32	SILVERCHAIR *CAP 47351 (10/18/95)	FROGSTOMP	9
42	45	44	COLLECTIVE SOUL *ATLANTIC 82610 (10/18/95)	COLLECTIVE SOUL	23
43	41	42	OZZY OSBOURNE *EPIC 67091 (10/18/95)	OZZMOSS	4
44	38	35	ACE OF BASE *ARISTA 13801 (10/18/95)	THE BRIDGE	29
45	30	21	THE BEATLES APPLE 34445-CAPITOL (10/18/95)	ANTHLOGY 1	1
46	42	37	MICHAEL BOLTON *ATLANTIC 82610 (10/18/95)	GREATEST HITS 1980-1995	5
47	52	54	SEAL *ATLANTIC 82610 (10/18/95)	SEAL	15
48	45	32	TIM MCGRAW *CAP 47351 (10/18/95)	ALL I WANT	4
49	47	48	DEEP BLUE SOMETHING *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	HOME	46
50	49	46	SOUNDTRACK *MCA 11394 (10/18/95)	PULP FICTION	21
51	49	45	GARTH BROOKS *CAPITOL 82544-WARNER BROS. (10/18/95)	THE HITS	1
52	46	50	LIVE *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	THROWING COFFER	1
53	54	57	VARIOUS ARTISTS *MCA 11394 (10/18/95)	MTV PARTY TO GO VOLUME 8	47
54	51	56	SOUNDTRACK *MCA 11394 (10/18/95)	MORTAL KOMBAT	10

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
55	39	12	BOYZ II MEN *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	THE REMIX COLLECTION	17
56	48	41	SONY *SONY 82544-WARNER BROS. (10/18/95)	DANGEROUS MINDS	1
57	71	2	LA BOUCHE *MCA 82544-WARNER BROS. (10/18/95)	SWEET DREAMS	57
58	57	62	VARIOUS ARTISTS *TOMMY BOP 1137 (10/18/95)	JOCK JAMS VOL. 1	30
59	63	77	D'ANGELO *MCA 82544-WARNER BROS. (10/18/95)	BROWN SUGAR	42
60	53	51	RED HOT CHILI PEPPERS *WARNER BROS. 48732 (10/18/95)	ONE HOT MINUTE	4
61	62	105	SOUNDTRACK *COLUMBIA 67249 (10/18/95)	DEAD MAN WALKING	61
62	60	58	DON HENLEY *CAP 47351 (10/18/95)	ACTUAL MILES HENLEY'S GREATEST HITS	48
63	56	52	CYPRESS HILL *RCA 82544-WARNER BROS. (10/18/95)	CYPRESS HILL III (TEMPLE OF BOOM)	3
64	NEW	1	SOUNDTRACK *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	MR. HOLLAND'S OPUS	64
65	46	75	SOLO *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	SOLO	65
66	58	48	REBA MCENTINE *MCA 11394 (10/18/95)	STARTING OVER	5
67	59	23	RANCID *EPIC 67091 (10/18/95)	...AND OUT COME THE WOLVES	45
68	83	104	ANYTHING BUT THE GIRL *ATLANTIC 82610 (10/18/95)	AMPLIFIED HEART	68
69	55	67	VAN MORRISON WITH GEORGE FAME & FRIENDS *VIRGIN 42611 (10/18/95)	HOW LONG HAS THIS BEEN GOING ON	55
70	89	116	NO DOUBT *REPRISE 82544-WARNER BROS. (10/18/95)	TRAGIC KINGDOM	70
71	61	63	XSCAPE *SO SO FRODO/COLUMBIA 67249 (10/18/95)	OFF THE HOOK	23
72	85	95	KORN *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	KORN	72
73	74	74	WHITE ZEPHYRUS *ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	73	74
74	65	64	SELENA *EMI 82544-WARNER BROS. (10/18/95)	DREAMING OF YOU	1
75	64	61	TOADIES *INTERSCOPE 82544-WARNER BROS. (10/18/95)	RUBBERNECK	56
76	77	82	TRACY CHAPMAN *ELEKTRA 61745 (10/18/95)	NEW BEGINNING	58
77	75	84	EAGLES *GIVENS 24751 (10/18/95)	HELL FREEZES OVER	1
78	78	72	FAITH *ATLANTIC 82610 (10/18/95)	FAITH	22
79	74	73	GOODY ME *ATLANTIC 82610 (10/18/95)	SOUL FOOD	45
80	73	68	BOYZ II MEN *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	IT	1
81	69	76	DC TALK *FOREFRONT 25148-CHERRYME (10/18/95)	JESUS FREAK	16
82	83	89	BRUCE SPRINGSTEEN *COLUMBIA 67249 (10/18/95)	THE GHOST OF TOM JOAN	11
83	91	96	BOB SEGER & THE SILVER BULLET BAND *CAPITOL 33347 (10/18/95)	GREATEST HITS	8
84	70	70	ROLLING STONES *VIRGIN 42611 (10/18/95)	STRIPPED	9
85	79	70	AC/DC *CAPITOL 33347 (10/18/95)	BALLBREAKER	4
86	67	69	VARIOUS ARTISTS *SATURDAY MORNING CARTOONS GREATEST HITS	67	69
87	81	71	JOHN MICHAEL MONTGOMERY *ARISTA 13801 (10/18/95)	JOHN MICHAEL MONTGOMERY	5
88	68	66	SOUNDTRACK *REPRISE 82544-WARNER BROS. (10/18/95)	FRIENDS	41
89	100	2	THE TONY RICH PROJECT *ATLANTIC 82610 (10/18/95)	WORDS	89
90	76	79	IMMATURE *MCA 11394 (10/18/95)	WE GOT IT	76
91	80	53	VARIOUS ARTISTS *TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53	80
92	82	85	JIFFY FOXWORTHY *WARNER BROS. 48732 (10/18/95)	GAMES REDNECKS PLAY	8
93	87	87	COLLIN RAY *EPIC 67091 (10/18/95)	I THINK ABOUT YOU	40
94	NEW	1	SOUNDTRACK *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	FROM DUSK TILL DAWN	94
95	86	80	TRAVIS TRITT *MCA/REPRISE 82544-WARNER BROS. (10/18/95)	GREATEST HITS - FROM THE BEGINNING	21
96	54	112	CLAY WALKER *ATLANTIC 82610 (10/18/95)	FYODOTZ THE MOON	57
97	84	81	FOO FIGHTERS *REPRISE 82544-WARNER BROS. (10/18/95)	FOO FIGHTERS	23
98	NEW	1	PATTY LOVELESS *ARISTA 13801 (10/18/95)	TROUBLE WITH THE TRUTH	98
99	88	91	BRYAN WHITE *ARISTA 13801 (10/18/95)	BRYAN WHITE	88
100	95	97	DAVID LEE MURPHY *MCA 11394 (10/18/95)	OUT WITH A BANG	52
101	50	86	VARIOUS ARTISTS *TOMMY BOP 1137 (10/18/95)	MTV PARTY TO GO VOLUME 7	54
102	98	95	GEORGE STRAIT *MCA 11394 (10/18/95)	STRAIT OUT OF THE BOX	43
103	112	111	STEVIE NIX VAUGHAN & DOUBLE TROUBLE *EPIC 67091 (10/18/95)	GREATEST HITS	39
104	104	113	KENTY GAY *ARISTA 13801 (10/18/95)	BREATHLESS	2
105	92	93	GENIUS/GA *GIVENS 24751 (10/18/95)	LIQUID SOUNDS	93
106	101	107	METALLICA *ELEKTRA 61745 (10/18/95)	METALLICA	1
107	96	93	VINCE GILL *MCA 11394 (10/18/95)	WHEN LOVE FINDS YOU	6
108	105	102	SOUNDTRACK *PAIN-AVANTAGE 82534-WARNER BROS. (10/18/95)	FRIDAY	1

Albums with the greatest sales gains this week. * Recording Industry Association of America (RIAA) certification for shipments of 500,000 albums units (250,000 for EPs). RIAA certification for shipments of 1 million units (500,000 for EPs), with multipoint titles indicated by a "1" following the symbol. * Artists indicated by a "1" in parentheses. Most new prices, and CD prices for WEA and BMG labels, are suggested lists. Total copies marked CD, and all other CD prices, are approximate prices, which are projected from wholesale prices. Greatest Gains shows chart's largest unit increase. Percentages indicate biggest percentage growth. Reissues/Impact shows albums removed from Reissues/Impact charts this week. * Indicates part or parent Reissue/Impact title. © 1996, Billboard/MTV Communications, and SoundScan, Inc.

We don't make tape that sticks.
Just tape that sticks around.



Since the beginning of magnetic recording there's one company professionals have found to be as long-lasting as its recording tape: BASF. We've got over 60 years in the business—and tapes that have come out of a vault after 50 years working as if they were fresh out of the box—to back that up. When you choose BASF you can count on an audio tape with no sticky mess, no rough winds and no fuss. And that same attention to quality and dependability applies to our full line of digital audio media. So when you're ready to commit your music to tape, pick a tape and a company you know will stick around.

The first name in magnetic tape.



BASF

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	DISTRIBUTING LABEL	(SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	PEAK POSITION
309	99	102	51	ALISON KRAUSS & PETER DINKlage	10357	10357	NOW THAT I'VE FOUND YOU: A COLLECTION	13
118	106	96	2	JODECI	10358	10358	THE SHOW, THE AFTER PARTY, THE HOTEL 2	2
111	102	88	12	THE CLICK	10359	10359	SLICK W/STAY (10359) (10359)	21
112	97	90	3	MICHAEL JACKSON	10360	10360	HISTORY: PRESENT, PAST AND FUTURE BOOK 1	1
113	119	117	14	BOB SEGER & THE SILVER BULLET BAND	10361	10361	IT'S A MYSTERY 2	1
114	100	101	25	SONNIE B. HAYKINS	10362	10362	WHALES	65
115	107	100	18	LISA LOPEZ & NINE STORIES	10363	10363	TAILS 30	30
116	165	180	1	SPACEDOUT	10364	10364	*** GREATEST GARBAGE ***	116
117	118	108	11	SILK	10365	10365	RESIDENT ALIEN	116
118	132	141	206	ENYA	10366	10366	SHEPHERD MOONS 17	16
119	123	129	17	TERRI CLARK	10367	10367	TERRI CLARK	119
120	116	106	13	EIGHTBALL & MUG	10368	10368	ON TOP OF THE WORLD 8	8
121	108	106	9	EATZ-E	10369	10369	ETERNAL E	84
122	121	122	12	GERALD LEVERT & EDIE LEVERT, SR.	10370	10370	FATHER AND SON	20
123	110	115	69	THE CRANBERRIES	10371	10371	NO NEED TO ARGUE 6	6
124	128	139	19	JUNIOR M.A.F.I.A.	10372	10372	CONSPIRACY 8	8
125	134	141	31	MEAT LOAF	10373	10373	WELCOME TO THE NEIGHBORHOOD 17	17
126	129	135	18	THE MAVERICKS	10374	10374	MUSIC FOR ALL OCCASIONS 58	58
127	117	118	103	GREEN DAY	10375	10375	DOOKIE 2	2
128	131	129	12	GROOVE THEORY	10376	10376	GROOVE THEORY 69	69
129	135	129	70	BRANDY	10377	10377	BRANDY 20	20
130	111	78	28	BETTE MIDLER	10378	10378	BETTE OF ROSES 45	45
131	129	126	115	TOM PETTY & THE HEARTBREAKERS	10379	10379	GREATEST HITS 11	11
132	125	146	3	KENNY WAYNE SHEPHERD	10380	10380	LEDBETTER HEIGHTS 125	125
133	115	114	41	RUSTED	10381	10381	WHEN I WOKE 51	51
134	114	109	29	SHAGGY	10382	10382	BOOMBASTIC 34	34
135	122	131	16	SOUNDTRACK	10383	10383	CULELESS 49	49
136	128	149	1	VARIOUS ARTISTS	10384	10384	FUNKMASTER FLEX: 60 MINUTES OF FUNK	100
137	127	119	14	AARON TIPPIN	10385	10385	TOOL BOX 63	63
138	138	120	35	SOUNDTRACK	10386	10386	POCAHONTAS 1	1
139	109	92	8	SPICE	10387	10387	1990 SICK 30	30
140	134	143	174	QUEEN	10388	10388	GREATEST HITS 11	11
141	142	144	99	NINE INCH NAILS	10389	10389	THE DOWNWARD SPIRAL 2	2
142	136	136	100	YANNI	10390	10390	LIVE AT THE ACROPOLIS 5	5
143	150	162	58	SADIE	10391	10391	THE BEST OF SAGE 9	9
144	130	124	12	BONNIE RAITT	10392	10392	ROAD TESTED 44	44
145	133	132	18	MARTINA MCBRIDE	10393	10393	WILD ANGELS 77	77
146	147	147	43	ELTON JOHN	10394	10394	MADE IN ENGLAND 13	13
147	147	145	3	THE PHAROS	10395	10395	LABCARNA CALIFORNIA 37	37
148	148	148	123	MELISSA ETHERIDGE	10396	10396	YES I AM 15	15
149	145	157	310	ORIGINAL LONDON CAST	10397	10397	PHANTOM OF THE OPERA HIGHLIGHTS 46	46
150	136	134	109	OFFSPRING	10398	10398	SMASH 4	4
151	126	127	24	BRIAN MCKNIGHT	10399	10399	I REMEMBER YOU 22	22
152	144	140	82	SOUNDTRACK	10400	10400	FORREST GUMP 2	2
153	170	187	16	GARBAGE	10401	10401	GARBAGE 127	127

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	PEAK POSITION
154	146	125	28	BLACKHAWK • ARISTA 18 792 (10 96/15 98)	STRONG ENOUGH	22
155	143	130	97	TIM MCGRAW • CMB 7295 (9 96/15 98)	NOT A MOMENT TOO SOON	1
156	154	166	95	SARAH MCCLACHLAN • JETTERBY (ARISTA 9 90/15 98)	FUMBLING TOWARDS EASY	50
157	174	185	9	JOHN HATT • CAPITOL 33416 (10 96/15 98)	WALK ON	48
158	140	121	13	DWIGHT YOAKAM • SPIN/14055/WARNER BROS. (10 96/15 98)	GONE	30
159	172	190	46	WADE HAYES • COLUMBIA 66412 29 98 (10/15 98)	OLD ENOUGH TO KNOW BETTER	99
160	158	167	113	MARIAH CAREY • COLUMBIA 62309* (10 98 (10/15 98)	MUSIC BOX	1
161	168	161	255	ENIGMA • CHRYSLER 66274/VIRGIN (9 96/13 98)	CMC II 6	6
162	159	152	213	PEARL JAM • EPC 47857* (10 98 (10/15 98)	TEN 2	2
163	166	160	31	LORRIE MORGAN • RMA 66508 (10 96/15 98)	GREATEST HITS	46
164	156	155	46	ANNIE LENNON • ARISTA 25717 (10 96/16 98)	MEDUSA 11	11
165	160	148	15	VARIOUS ARTISTS • TONY! EPC 1310 (10 96/15 98)	JOCK ROCK VOLUME 2	121
166	141	123	14	TOAD THE WET SPROCKET • COLUMBIA 67394 (10 98 (10/15 98)	IN LIGHT SUTURE	37
167	162	173	8	VARIOUS ARTISTS • SPARROW 51516 (10 96/17 98)	WOW-1996	144
168	RE-ENTRY	101	1	CELINE DION • 1992 MUSIC 37595/EPC (10 98 (10/16 98)	THE COLOUR OF MY LOVE	4
169	177	199	5	JOE DIFFIE • EPC 47905 (10 98 (10/15 98)	LIFE'S SO FUNNY	167
170	151	169	219	NIRVANA • EPC 24455/WEFEN (10 96/15 98)	NEVERMIND 1	1
171	169	181	19	AL GREEN • THE RIGHT STUFF 3060/CAPITOL (10 96/16 98)	GREATEST HITS	127
172	169	137	9	SOUNDTRACK • WALT DISNEY 60863 (10 96/16 98)	TOY STORY 34	34
173	181	-	2	FOR SQUIRRELS • REPRISE MUSIC 5710/SPICE (17 98 (10 96/15 98)	EXAMPLE 173	173
174	164	153	35	CHRIS ISAAK • HESSE 45846/WARNER BROS. (10 96/15 98)	FOREVER BLUE	31
175	155	150	44	REAL MCCLORY • ARISTA 18778 (10 96/15 98)	ANOTHER NIGHT	13
176	178	187	38	2PAC • TIME/SCOPE 92329/PAC 19 96/16 98)	ME AGAINST THE WORLD	1
177	171	170	63	ABBA • POLYDOR 51 7021/UNIVERSAL (10 96/16 98)	GOLD	63
178	167	165	65	NIRVANA • EPC 24777/WEFEN (10 96/16 98)	MTV UNPLUGGED IN NEW YORK 1	1
179	175	172	4	31 • MUSIC 5000 MUSIC 7450/SPICE (10 96/15 98)	BROTHERHOOD	172
180	178	184	9	PHYLIS HYMAN • PRC 116022/102 (10 96/16 98)	I REFUSE TO BE LONELY 6	6
181	184	-	22	MICHAEL W. SMITH • JELINON 8295/ARISTA (10 96/15 98)	ILL FEEL YOU HOME	16
182	157	99	3	VICTOR • ATLANTIC 81092/102 (10 96/15 98)	VICTOR	99
183	153	132	16	K.D. LANG • WARNER BROS. 46534* (10 96/16 98)	ALL YOU CAN EAT	37
184	189	183	21	RADWAX • GUST STARRING TONY STARKS (HISF FATE KILLER) • ONLY BUILT 4 CUBAN LINK.	ONLY BUILT 4 CUBAN LINK.	4
185	183	-	11	VARIOUS ARTISTS • GOLD PFR 6136 (10 96/16 98)	CLUB MIX '95 VOLUME II	142
186	RE-ENTRY	32	BRUCE SPRINGSTEEN • ATLANTIC 67259/102 (10 98 (10/15 98)	GREATEST HITS 1	1	
187	176	171	40	VARIOUS ARTISTS • WALT DISNEY 60864 (10 96/17 98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
188	152	133	17	CANDLEBOX • MARCHICK 45962*/WARNER BROS. (10 96/16 98)	LUCY 11	11
189	RE-ENTRY	6	JARS OF CLAY • CRYSTAL/SLIPSTREAM 41 580/202 (10 96/15 98)	JARS OF CLAY	146	
190	161	151	29	LUNIZ • NOO TRIBE 45523 (9 96/13 98)	OPERATION STACKOLA	28
191	163	136	34	SOUNDTRACK • ATLANTIC 62759/102 (10 96/17 98)	BATMAN FOREVER	5
192	186	177	190	SHERYL CROW • JAM 54012 (10 96/16 98)	TUESDAY NIGHT MUSIC CLUB	3
193	RE-ENTRY	6	SOUNDTRACK* • WALT DISNEY 60864 (10 96/17 98)	THE LION KING	11	
194	200	-	29	VARIOUS ARTISTS • TONY! EPC 1310 (10 96/15 98)	JOCK ROCK VOLUME 1	79
195	173	159	18	SOUNDTRACK • UNDERWOOD 3248/CAPITOL (9 96/16 98)	DEAD PRESIDENTS	14
196	NEW	1	JERALD DAEMTON • GPC 9629 (9 96/16 98)	THINKING ABOUT YOU	116	
197	180	186	5	TERRY ELLIS • EASTWEST 6167/EEC (10 96/16 98)	SOUTHERN GAIL	196
198	191	192	13	SIMPLY RED • EASTWEST 61586/EEC (10 96/16 98)	LIFE	75
199	192	178	3	MYSTIKAL • NOO TRIBE 45523 (10 96/15 98)	MIND OF MYSTIKAL	103
200	197	-	102	ACE OF BASE • ARISTA 18740 (9 96/15 98)	THE SIGN	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Top 176	The O.C.S.	Top 176	Don Gas 27	La Bache 57	Van Morrison With George Faine	Real McJury 175	Formet Gump 152	Funkmaster Flex: 60 Minutes Of
Top 177	Don Gas 27	Top 177	Al Green 171	S.L. King 183	French 61	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 178	Al Green 171	Top 178	Quincy Jones 32	Don Gas 27	David Sanborn 100	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 179	Quincy Jones 32	Top 179	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 180	Al Green 171	Top 180	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 181	Quincy Jones 32	Top 181	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 182	Al Green 171	Top 182	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 183	Quincy Jones 32	Top 183	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 184	Al Green 171	Top 184	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 185	Quincy Jones 32	Top 185	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 186	Al Green 171	Top 186	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 187	Quincy Jones 32	Top 187	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 188	Al Green 171	Top 188	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 189	Quincy Jones 32	Top 189	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 190	Al Green 171	Top 190	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 191	Quincy Jones 32	Top 191	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 192	Al Green 171	Top 192	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 193	Quincy Jones 32	Top 193	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 194	Al Green 171	Top 194	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 195	Quincy Jones 32	Top 195	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 196	Al Green 171	Top 196	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 197	Quincy Jones 32	Top 197	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 198	Al Green 171	Top 198	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 199	Quincy Jones 32	Top 199	Al Green 171	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of
Top 200	Al Green 171	Top 200	Quincy Jones 32	Don Gas 27	Michael 129	Real McJury 175	Funkmaster Flex: 60 Minutes Of	Funkmaster Flex: 60 Minutes Of

Sting Set to Get Worldwide Push

NEW YORK—As big as Sting is in the U.S., two-thirds of his sales come from the rest of the world.

"Sting is an international superstar, so we really have to take into account the worldwide market with every decision we make," says Martin Kierszenbaum, international marketing director for A&M.

So when Sting's new album, "Mercury Falling," comes out in March, it's understandable why A&M's international department is thrilled to have its strongest promotional tool on hand—the man himself.

Sting's 18-month world tour opened March 9 in Amsterdam, perfectly positioning the artist to appeal to European media and retail immediately after the album arrives in stores. "Mercury Falling" is everywhere but the U.S. March 4; its American release date is March 12.

"We're so pleased we have the artist playing in the market when the album is released. You normally don't have that luxury," says Kierszenbaum.

Sting has already done European print press prior to the album's release. He's now in the process of booking a number of European television and radio appearances based on their tour schedule.

A&M's international department has also prepared an open-ended audio interview that features Sting talking about every track on the album. Radio stations will be supplied with the disc and a transcript so they can tailor a special to their individual market. "This is perfect for the territories, like the Latin American market, that he won't get to until later in the tour," says Kierszenbaum.

The first single from the album, "Let Your Soul Be Your Pilot," went to worldwide radio Feb. 2. Unlike many other artists who go to different territories with different tracks, Sting has singles and videos that are often the same worldwide.

"Releasing the single on the same date gives us a unit of sales in the worldwide push on Sting. That's really important," says Kierszenbaum.

However, not everything is the same throughout the world.

The international release contains the same songs as the U.S. album plus a special bonus tune called "25 To Midnight"—a bouncy, fidgedy, grabber that's a track out of the album's loose-leaf loosey of a musician who has 25 minutes to travel 15 miles and book up with his long-suffering girlfriend or she'll leave him for good. "25 To Midnight" will be a hit to a U.S. single.

In order to distinguish it further from the U.S. version, the international edition of "Mercury Falling" also carries a differently colored album cover.

"It's just a way to give something special to the international market," says Kierszenbaum.

Sting, who is booked by MPI in Europe, will continue his tour in the Continent until late August. After a U.S. summer tour, he will play in the U.K. In 1987, he will perform in Southeast Asia and Australia.

But he will take a break in some markets he's never played before, including Moscow and several other Eastern European cities.

A&M UPLIFTED BY STING'S 'FALLING'

(Continued from page 1)

Sting has more of a foothold at adult contemporary radio. "I think one more good solo album and he'll be a core artist at our format," says Pat Paxton, PD at KHHX Houston.

When it comes to what Kierszenbaum leaves the choice to A&M, "I used to know what would be a hit single and what wouldn't, and now I fear the faintest thing," he says. "I think I've been very lucky in my career in that popular taste has coincided with what I thought was cool. But I have to prepare myself for the possibility that what I think is right might go to do doesn't coincide with popular taste."

Sting's last studio album, 1993's "Ten Summoner's Tales," has been certified triple-platinum by the Recording Industry Assn. of America, tying it with his 1985 solo debut, "The Great Escape." The "Tales," as his most successful release to date, is the U.S. 1987 album, "... Nothing Like the Sun," has gone double-platinum, while 1991's "The Soul Cages" and 1990's greatest-hits collection have both sold more than 1 million units each.

"The new album will be a top 10 record for us for at least half a year," says A&M's Dennis Agresti, general marketing manager for music at Lechmere, a Woburn, Mass.-based electronics superstore chain. "For every dollar of sales, we're going to be able to get 10 dollars out of a retailer. I expect it to perform extremely well as well."

As played as A&M may be that Sting has such a following among the VH1 crowd that it's hard to believe that Sting's audience extends beyond that older demographic.

"We're not going into this automatically assuming that he's just VH1 or just MTV or just MTV because every one of Sting's albums has new opportunities and you have to be able to present that to every-



body without just assuming that only VH1 would be interested," says Pollak. "His fans range from the late teens and early 20s up. If we just stuck with a target audience, we'd be disregarding a huge core of Sting fans."

To reach as many potential record buyers as possible, A&M has booked Sting for a number of television shows that appeal to different consumer groups. He will be on "Saturday Night Live" Feb. 24. He is also taping interviews for "Live With Regis & Kathie Lee," "CNN," and "Good Morning America" that will run closer to the album's release date. Sting will appear on "Late Show With David Letterman" April 10.

In addition to TV appearances, A&M is also buying a slate of ad time on cable and broadcast channels to promote "Mercury Falling." "His fans might not necessarily live on the radio," says Pollak. "We're going to have the most concentrated TV [ad] effort we've had on one of its projects."

Following a European tour, Sting will begin a summer U.S. outing in June. He is booked in America by Frontier Booking International.

It may have been three years since Sting has had an album of new material to tour behind, but he's been represented by a dazzling array of side projects in the interim.

CHINA, JAPAN FACE POSSIBLE TRADE ACTION

(Continued from page 3)

governments have made firm decisions about piracy."

Berman added, "Do you know what the Chinese response was [to the negotiators] to the joint venture offer? 'We already have the joint venture, we don't need you.' Meaning that the [piracy] is going to continue. So, I'm not happy."

Earlier in January, Western officials said Beijing's slow-motion enforcement of its trade agreement with the U.S. may force it to haul out sanction threats against China. "We're deeply serious that China is taking us in a jaw-slapping statement issued Jan. 29."

On Jan. 30, members of the Republican Entertainment Task Force, led by Rep. Sonny Bonior, R-Calif., met with Kantor to discuss possible sanctions against China. Meanwhile, Sen. Barbara Boxer, D-Calif., urged President Clinton to threaten the trade stance with China in a letter to the White House.

Kantor is also threatening to take Japan before the WTO for its failure to protect pre-1971 U.S. recordings, making it the only country in the world to do so. Japan's failure to protect U.S. recordings is a violation of the WTO's trade rules, according to a WTO spokesman.

"Japan's failure to correct this matter by Jan. 1 ... would appear to give the U.S. no other recourse," Kantor said.

the U.S. no other recourse," Kantor said.

In announcing results of a Special 301 (trade law) review Jan. 19, Kantor stated that Japan's unwillingness to protect the pre-1971 recordings would be a violation of the WTO's trade rules. He also stated that Japan's Trade Related Intellectual Property obligations, TRIPs, a provision of the WTO, applies Article 18 of the Berne Copyright Convention, known as the "retroactive protection" rule. Japan is a Berne signatory and a WTO member.

Although the Recording Industry Assn. of Japan has yet to take an official position on Kantor's action, an RIAJ spokesman points out that rolling back the protection period would help Japanese record companies, especially in terms of their foreign export product.

Foreign repertoire accounts for the vast majority of unauthorized but legal product sold in Japan, as a stock drill through any busy Japanese shopping area demonstrates.

Cheesily packaged compilations featuring such acts as Elvis Presley, the Beatles, the Beach Boys and others about anybody who had hit in the '60s and '70s—sell for 1,000 yen (\$8.40) or less, compared to the roughly 1,500 yen (\$14.15) charged for the same acts and the 2,500 yen (\$23.60) for foreign product pressed in Japan.

"Many Japanese record companies (Continued on page 30)

He's currently on the soundtracks of both "Leaving Las Vegas" and "Sabrina." In the last few years, he's performed with Bryan Adams and Rod Stewart on the chart-topping "All For One," appeared with Leonard Cohen and Jimi Hendrix tribute albums, recorded with Tammy Wynette for her duets album, leaved Gaelle Thorelli for her duets album, and recorded with the Chieftains, and with Luciano Pavarotti, and recorded a track for the upcoming "Nora Bossa: Red Hot & Ripe" AIDS charity album. And that just skims the surface.

"I have a real problem saying the word 'no,'" says Sting with a laugh. "People ask me to work for them, and I just have to say, 'OK, I'll give that a go.' I also like being a journeyman, being a craftsman. I think there's a real danger of being painted into your ivory tower. To be that and to do different kinds of work, just to work for the money even, is good for your creative process."

For Sting, the more varied the material—whether it is on side projects or his own albums—the better. "For me, music is one big city. I don't see it as a compartmentalized, ghettoized kind of thing. I demand something that's as deep as it is broad. I think music is a common language that links all of us."

On "Mercury Falling," the theme that rings through the songs is one of redemption and acceptance that comes to each character. "One of the acquisitions I've recently acquired is an acceptance of things that I cannot change," says

Sting. "I think the protagonists here are often faced with a situation that simply cannot be changed, and the songs are about the heroism and courage it takes to accept that."

Before coming to any kind of resolution, however, most of the characters go through a period of isolation—a sensation with which Sting is familiar. "Even though I'm actually very happy at the moment with my family, I've been alone enough in my life to know that feeling very well, for it to be burned into my memory, you know," he says.

"In the past, I would have told you and believed that for me to be creative I would have had to be in some kind of pain or to manufacture some kind of crisis for me to be able to write at all," he continues. "I don't believe that anymore. I think I can be the opposite. I can be happy and have the knowledge of pain, but I don't have to be in pain to make music."

In fact, Sting sounds lighthearted and downright jovial when he describes a scenario that seems impossible to imagine in the life of the former king of pain. When asked what he does when one of his songs comes on the car radio, he replies, "The funniest thing is, if you're in traffic and somebody next to you is listening to some radio station you can sort of lip-synch the words and they freak out. We don't have that many radio stations in England, so you're almost guaranteed that the person next to you is going to be listening." And the reaction of the person in the next car? Sting chuckles and says, "I generally get the bird when I do that."

'Mercury Falling's' Songs

Following is a track listing of the songs on the U.S. version of Sting's March 12 A&M release, "Mercury Falling." All songs were written by Sting, except "La Belle Dame Sans Regrets," which was co-written by Sting and his guitarist Dominic Miller.

• "The Hounds Of Winter." A dreamy, textured tale of a man whose heart is as cold and desolate as a frigid December day since his love left. The song's lyrics of this song open the album title.

• "Hung My Head." With a quirky 9/8 time signature, this Western saga relives the tale of a man who accidentally shoots a friend and pays a mighty price. Enhanced by the presence of the Memphis Horns.

• "Let Your Soul Be Your Pilot." The first single, a rhythmic, midtempo exhortation to let your conscience be your guide. Bufted by the East London Gospel Choir.

• "I Was Brought To My Senses." A beautiful cup of love opening gives way to a musically layered tale of a lover longing to nature to see the future of his relationship.

• "Brand New Maroon." A soulful, midtempo exhortation to let your conscience be your guide. Bufted by the East London Gospel Choir.

• "You Still Touch Me." Buoyant, midtempo R&B-inflected music belies lyrics that portray a man haunted—and yet comforted—by the memories of his former lover. Features Sting's strongest vocal performance on the album.

• "The Happy Man Can't Stop Crying." In this song backed by an infectious country rhythm, a divorced father struggles and ultimately adjusts to his new life.

• "All Four Seasons." A soulful, horn-based salute to a woman whose ever-changing temperament keeps her man entranced.

• "La Belle Dame Sans Regrets." A breezy bossa nova beat backs this French tale of a woman who feels no remorse about the man who can't understand her.

• "Valparaiso." A wistful ballad about a sailor trying to get back to his childhood wait for him in this Chilean seaport.

• "Lithium Sunset." A short, pedal-steel-filled gem about someone looking to the sun for some respite from his soul's sorrows. The song closes with Sting murmuring the album title.

FOLLOWING SUCCESS OF OASIS, EVERYTHING BUT THE GIRL, AND OTHERS, BRITPOP ACTS ARE ON INVASION ALERT

(Continued from page 1)

Glorry," remains at No. 5 on *Top Billboard* 200, while Bush's *Trauma* disco debut, "Sixteen Stone," is at No. 6.

Meanwhile on the Hot 100 Singles chart, veteran British act Everything But The Girl has scored a left-field hit with a remixed version of "Missing," from its "Amplified Heart" set released by Atlantic in 1994. This week the single hit No. 3.

Atlantic co-chairman Val Azzoli says it is not a coincidence that Bush, Oasis, and Everything But The Girl are experiencing success in the U.S. at the same time.

"There has been a more open reception to British acts," he says. "England has always been a hotbed for music. It was cold for a couple of years, and it was just a matter of time before it heated up again. I'm not surprised at all."

Epic Records senior VP of A&R David Massey, who is responsible for signing Oasis to Eyle in the U.S., says the success isn't necessarily due to America being more open to British acts, but rather to the quality of the acts themselves.

"British music did go through a bit of a slump in the late '80s and the very



PULP

beginning of the '90s," he says. "It was dominated by faceless dance music."

That changed, however, in 1992 and 1993, when a new crop of British bands broke back to surface, Massey says. "Now there's a lot of interesting bands coming out of the U.K. It's the quality of the music that is helping them get into the U.S.," he says. "It's not just that they're in America to British acts."

Rob Kane, the former manager of George Michael, who launched his *Trust No One* album with the assistance of Bush, says British music has "always been happening and influential." Kane says that Brits, who were brought up on a steady diet of pop from the Beatles and Elton John, have a much more traditional pop perspective.

"That song structure has enabled them to be competitive in the American marketplace," he says.

Ironically, Bush—whose "Sixteen Stone" has sold 2.7 million units since its release in January 1995, according to SoundScan—has often been mistaken for an American band and is often compared to Nirvana or Pearl Jam.

"That is starting to change, however, with the success of Bush's latest single, 'Glycerine,'" which stands at No. 3 this week on the Modern Rock Radio chart, sounds more like the Psychedelic Furs than a grunge band. In the track, the lead singer Gavin Rossdale's pronunciation of the title is decidedly British.

While Bush tends to favor aggressive grunge and Oasis mines Beatle- esque rock, Rossdale and the other two acts do have something in common.

"We're both concerned with songs," he says. "It may be different ends of the same tree, but essentially it comes down to having good tunes."

While Bush has so far been more successful than Oasis in America,

many feel that Oasis' success will be more important to the band's fellow countrymen, because the band's sound is more traditionally British.

Oasis' "What's The Story Morning Glory?" has sold more than 550,000 copies to date, according to SoundScan, while its 1995 debut, "Definitely Maybe," has sold 388,000.

Rob Bell, new-release buyer-based at Whorehouse Entertainment, says Oasis, rather than Bush, has paved the way for a lot of other British bands.

"Oasis is the standard by which all modern rock playlists, there may have been two or three acts," Bell says. "Now you're seeing a pretty different story." In fact, at this time last winter Britpop's impact was nearly half of the top 10 on *Billboard*'s Modern Rock Tracks chart (*Billboard*, Jan. 28, 1996).

While such acts as Blur, Black Grass and Menswear have received some modern rock airplay, it remains to be seen if they will be equally embraced by the American public.

Some of the other bands have a very English sound that maybe doesn't translate here well," Bell adds, "whereas Oasis has a very Beatlesque, accessible rock 'n' roll sound that American audiences seem to get."

Modern rock KRQQ Los Angeles music director Lisa Worden concurs. "Blur is one of my favorite bands in the world right now, so I'm hoping Oasis is opening the door more for this music to work," she says.

However, Worden isn't overly optimistic about the chances that Blur and another British pop act, Pulp, will find success in the U.S. "Pulp is in the category of Blur," she says. "If Blur is having a tough time, Pulp is going to have a hard time."

But Eicell, senior VP of promotion at Island Records, is also hopeful that the success of Oasis will be a boon for Island's Pulp and London's Menswear.

"Pulp is taking the Pulp track 'Common People' to modern rock radio Monday [5]. The band has already had enormous success in the U.K., as 'Different Class' has sold more than 800,000 copies there. The album will be released Feb. 27 in the U.S."

"We're hoping that anything Oasis has done in the States can help us out," Eicell says, "but we're hoping for a bigger record than we are."

Meanwhile, London hasn't given up on Menswear. The band will visit New York in the U.S. in February or March, and at that time Eicell will release "I'll Manage," from its album, "Nuisance."

"It's been tough going for us overall, but I think that radio will start seeing these types of bands break," Eicell says. "It's just that the dominoes are not in line yet for this type of band to break."

Nonetheless, Eicell is optimistic. "Oasis helped set the table here in the States, and we're going to see if we can follow it up with the main course."

BRITS ON TOP 40

While Island attempts to break Pulp at modern rock, another British act, Everything But The Girl, has found its success on the Hot 100.

For multi-instrumentalist Ben Watt—who, along with vocalist Tracy Tait, makes up Everything But The Girl—their new album, "Amplified Heart," has been a long time in making.

In fact, when the duo first gained notice in the mid-'80s, another crop of U.K. acts, including the Smiths, the

Sundays, Aztec Camera, and the Cocteau Twins, were their peers.

"We were perceived as a British alternative band, because in those days what was coming out of the U.K. was the alternative scene," says Watt. "It was nonrock-based alternative music. That's what happened was Nirvana and Seattle, and basically the goal posts got moved. Alternative music hardened up to the point where it became rock again, and all those groups were sidelined. We were no longer the alternative. The rules changed."

Many of the British bands from that period soon found they no longer had a home at American modern rock, which had previously been a strong supporter.

"A lot of our generation flourished... We were temporarily bailed out by [new adult contemporary], which I was completely bewildered by, but I was grateful, because they kept us alive in America," Watt says. "I've always felt that I wanted to get a foothold back with something more mainstream, whether it was accessible alternative rock or a leap into the pop mainstream."

Watt admits that Everything But



OASIS

The Girl made a conscious decision to open up a larger audience. "We just had to consider the routes that we opened to us," he says. "I felt that the route through club music and the growing acceptance of club-based within the mainstream, was something we could use to sound even more successfully than trying to turn ourselves into Nirvana."

As a result, Tom collaborated with Massive Attack, and Todd Terry was enlisted to remix "Missing."

The track initially garnered play at clubs in Miami before spreading through Florida and eventually finding its way to radio.

The response at radio was not overwhelming at first, but Atlantic didn't give up, as a few stations stayed with the track.

Says Azzoli, "It was like an Edgar Allan Poe poem. It was like the body wouldn't die. We would bury it, and it was still scratching."

Finally, in late '95, Atlantic opted to release "Amplified Heart" with the Todd Terry club remix version of "Missing" tucked on as an 11th track, and Atlantic promoted the song with full force.

Prior to "Missing," Everything But The Girl's success in the U.S. had been marginal at best. In 1990, "Driving" was its "The Language of Life" album reached No. 26 on the Modern Rock Tracks chart, while the album peaked at No. 77.

Adam Cook, VP of WXLL (XL 106.7 Orlando, Fla.), says "Missing" is a hit simply because it's a good song. "It doesn't really matter where it is from," he says. "Everything But The Girl just had a great song, and that's the reason it's making it."

The success of "Missing" has helped propel "Amplified Heart" onto the *Billboard* 200. This week the album

moves from No. 83 to No. 68. The album has sold 232,000 copies to date, according to SoundScan.

Everything But The Girl isn't the only British act finding success at top 40 radio. Other recent UK winners include Seal and Take That, and now Oasis and Bush also are crossing over.

Oasis' "Wonderwall" debuted at No. 21 on the Hot 100 for the week ending Feb. 27. This week the song is at No. 15 on the Hot 100, while "Wonderwall" is also on the Album Rock

Tracks chart at No. 11. Bush's "Glycerine," meanwhile, climbs to No. 30 this week on the Hot 100.

At rock-leaning top 40 WFST Trenton, N.J., for the week ending Jan. 21, "Wonderwall," "Glycerine," and "Missing" were all in the top 10. PD Michelle Stevens says the success of the three acts is not a fluke.

"These songs and their albums are excellent," she says. "The bands are hip and the songs are hits."



by Geoff Mayfield

SOFTNESS: The weather during the Jan. 22-28 tracking week was less severe than the week ending Jan. 15, yet the sales figures that determine this year's standings are downright dreary—down from last week's numbers and down from the comparable 1995 week. What gives? Although I am tempted to say this our business climate is an indication of the apocalypse fallout that one should expect a result of the Bushbush onslaught announcing their intention to initiate interleague play, dismal sales figures are common this time of year.

In the same 1995 week, a chart-topping debut by Van Halen and entries at Nos. 6 and 24, respectively, for Too Short and the Chieftains did little to drum up overall business, as just 17 of the titles on *Billboard* 200 for Feb. 11, 1995, showed a gain over prior-week sales. Discounting albums that re-enter *The Billboard* 200, only 17 titles show gains this week.

Variances in release schedules led to more brisk business in the comparable 1992, 1993, and 1994 weeks. But, in general, this is still a time of year when the pace of music stores gears down from December's fast sales action.

THE CAVALRY: Some sales relief comes by virtue of the Jan. 29 broadcast of Dick Clark's annual American Music Awards telecast on ABC, as artists who received exposure on the show—particularly those who performed—could make long strides on next week's chart. Along with those performers mentioned in last week's column, the comedy albums of co-host Jeff Foxworthy could see a bump.

Mariah Carey, who slides to No. 4 on *The Billboard* 200 with a 20% sales drop, could end up losing this year's award season. In addition to opening the AMAs with "Fantasy," she is also scheduled to join Boyz II Men for the opener of the Feb. 28 Grammys ceremony on CBS, and Carey is just the sort of artist who zooms in the wake of such exposure.

At last one of the AMAs bonuses came material because, the show's air date hit before the set's new album reached stores. Neil Diamond's new set will not strut until Tuesday (6), while Lionel Richie's comeback disc is not slated until late April. But, in all, the awards show provides a consistent and welcome boost each year in music sales.

HIGHER GROUND: Beyond the American Music Awards' halo, it looks like music dealers might get a boost from a release schedule that looks more balanced than last year's. Of course, this year is just a few weeks old, so I'll see, but career-high numbers for Tori Amos might be a good omen. She bows in at No. 2 with her latest, "Little Earthquakes." In her first time she has topped the 100,000-unit mark. Her best prior week was in February 1994, when "Under The Pink" bowed at No. 12 with 65,000 units. The album before that, "Little Earthquakes," peaked at No. 54.

Look for another big week next week when a brand-new set from the late rap pioneer Eazy-E hits the charts, and in two or three weeks, the new 2Pac should score large numbers.

ALSO NEEDED: Aside from Amos, this week's big chart also sees a rapper and a country star each atop 50 debuts: the D.O.C. checks in at No. 30 (25,000 units), while Nashville brings us Tracy Lawrence at No. 37 (20,000 units). For Lawrence, the opening-week sales is far better than any week seen by his live 1996 album, which only spent four weeks on *The Billboard* 200. That act's best week fell just shy of 17,000 units, but Lawrence's previous studio albums each fared better: the best week for his '93 album was 38,000 units, while the top week for his '94 set was 37,000 units.

SHORT SUBJECTS: A "60 Minutes" profile gives a little justice to Bruce Springsteen, with his folkish "The Ghost Of Tom Joad" riding 50-82 with an 8% gain and his "Greatest Hits" re-entering at No. 186 on a 13% increase... Movies continue to contribute music sales, as the soundtrack from "Mr. Holland's Opus," which topped the box-office chart, enters at No. 64 (15,000 units), while the set for "The Grifters" follows "Frosty" still there at No. 94 with nearly 11,000 units. The top four albums each exceed 100,000 units. The top six topped that mark a year ago, with Van Halen's aforementioned "Balance" pushing 255,000 units.



Photo: [unreadable]

TRAUMA/INTERSCOPE'S NO DOUBT KEEPS FAITH

(Continued from page 11)

various skateboarding companies; performed at skateboarding festivals; and toured clubs on its own. Now it will head out on its biggest tour yet as the opening act for Everlast from Feb. 1-10 and for Bush and the Go Go Dads from Feb. 12 through mid-April.

The band's new-found friends at radio can be attributed to the natural evolution of its musical direction, which positioned it as more airplay-friendly. Its 1992 self-titled Interscope debut, which didn't make it to Heatseekers or The Billboard 200, was saturated with ska sounds, while "Tragic Kingdom" delivers catchier songs in the poppunk vein with shades of ska mixed in for flavor.

Strong live shows and support from modern rock radio and MTV certainly paved the way for No Doubt's success.

However, the album's 27-point jump on The Billboard 200 two weeks ago can largely be attributed to exposure on a closed-circuit television outlet, the Channel One Network, according to Paul Palmer, who mixed "Tragic Kingdom" and is co-president of Trauma Records with Rob Kahan.

The band'sassy lead singer, Gwen Stefani, hosted Los Angeles-based Channel One's 12-minute daily news program Jan. 16, which aired in 12,000 classrooms. No Doubt's songs were used as the music bed between segments. An in-store at a Blockbuster in Fresno, Calif., followed the show drew many of the students and helped fuel album sales.

"In our early strategy sessions, we talked about getting to high school markets, more than just the traditional sticker," says Jim Martone, VP of marketing at Trauma, who set up the promotion. "We wanted [students] to be exposed to the band and to Gwen, because she really relates to them."

Steve Berman, head of marketing at Interscope, says Trauma did a great job setting up this record with aggressive street campaigns in the skateboarding community and in schools.

"We worked hand in hand with them in expanding their marketplaces," adds Berman. "One thing we really did we do well is we went under the tour markets and radio airplay and really pounded the streets with promotions."



The members of No Doubt pose with their Heatseekers No. 1 T-shirts, which commemorate the band's Trauma/Interscope album, "Tragic Kingdom," reaching No. 1 on the Heatseekers chart for the week ending Jan. 27. Photo: Chuck Pulin/BPI.

Tony Ferguson, the Interscope A&R executive who signed No Doubt, in 1991, says part of the reason "Tragic Kingdom" fared much better than "No Doubt" is the timing.

"We released [No Doubt] at a time when the music scene was breaking Pearl Jam and Nirvana," says Ferguson. "No punkish ska didn't really fit in. This is all about timing and the involvement of people like Paul and [producer] Matthew Wilder."

Tony Kanal, bassist of the band, which also includes guitarist Tom DuPont and drummer Adrian Young, says it took three years for "Tragic Kingdom" to come out, because the band and the label weren't seeing eye to eye.

The band was so frustrated that it released "Beacon Street Collection," which Kanal refers to as "Tragic Kingdom B-sides, on its own in early 1995 and sold it at shows and via mail order.

However, Kanal says all of the frustrations are behind them now. "It was the kind of situation where Interscope was blowing up at the time, and the grunge thing was happening," says Kanal. "We definitely needed some fresh blood behind it and Trauma was really payed about the project, so now we have the best of both worlds. We have a small and that's really hands-on, and then we have Interscope, which has developed into a good situation."

The band is managed by Tom Atencio of Tom Atencio & Associates.



Music Monitor Available In the UK on Fridays

Music Monitor, the Billboard Music Group's UK trade weekly has changed its publication day from Wednesday to Friday in order to provide readers with the most up-to-date charts and editorial content available in the UK trade press.



The magazine, which recently marked its first anniversary, offers a unique weekly UK data package comprised of the following:

Top 40 airplay charts for BBC Radio 1 and Commercial Radio.

Power Playlists of such influential outlets as Virgin Radio, Atlantic 252 and such leading London FM outlets as Capital, Kiss and Heart.

The Independent Retail Chart, featuring

topping 20 singles and albums. These are based on across-the-counter sales from a national sample of influential indie UK music retail stores, surveyed by Gallup.

Q&A: a wide-ranging interview with an industry leader in music or broadcasting. Recent interviewees included Jack Jagoe of Muisland, Alan McGee of Creation Records, Ric Buxton of BBC-TV's "Top of the Pops," and Richard Griffiths of Epic Records.

Music Monitor is planning to introduce a number of new features, including a "song index" containing information about the writers, producers and publishers of UK hits.

For more information on Music Monitor or to subscribe, contact Jeanne Jernin at (212) 536-0287.

Billboard's 1996 International Tape Disc Directory

Production is underway for Billboard's 1996 International Tape Disc Directory (ITTD). With over 500 regional listings from 110 countries, ITTD is recognized and relied upon by a buying audience in 110 countries for providing contacts in the fields of distribution, replication, manufacturing of jewel boxes, print labels and equipment.

Every year thousands of business masters, production managers, and creative individuals are responsible

for choosing the replicators and duplicators of pre-recorded music and video products as well as the packaging and entertainment software. ITTD saves them time and money by consolidating manufacturing information on music and video into a one-stop reference guide.

An ad in ITTD will give you exposure with top management and buyers at all the major export trade fairs. The ad deadline is March 29. Call Ron Williams at (212) 536-5025 to reserve space.

Billboard Online Update

George Hess, President of ADM Promotion and Marketing, is Billboard Online's February expert in Larry Flick's "Ask the Experts" column. This month's topic is: The music and bits of indie promotion - When should you hire an independent

to work your record to radio?

Questions are now being accepted.

For more information on Billboard Online, contact Vince Beebe at (212) 536-1402.

CASSETTES IN 7 DAYS!
300 C-12 Cassettes for only \$495

Call today to save FREE! 1995 US Catalog 1-800-468-9333 1-HOUR FREE! (Outside US add \$10.00 per hour) **DISC MAKERS**

IMAGO LINKS WITH KOCH INTERNATIONAL

(Continued from page 4)

tential because of Terry Ellis' track record. He's personally involved in the label and fiercely independently funded now, after his BMG experience.

"We're thinking that this can become a very big label. Obviously they're going to do the independent way—build this step by step and not go crazy like some of the labels that are starting up with tens of millions of dollars. We're very encouraged by their realism and what they're bringing us in terms of new product."

In March, Imago will release an instrumental album by Duran Duran guitarist Warren Cuccurullo and a new studio release by veteran English rock unit Modern English. In April, the label will finally issue a third album by Michael Vey's hip-hop group Basehead. The set was

completed in 1994, but its release was held up by Imago's distribution void.

Most of Imago's acts found major-label homes during Ellis' yearlong period of inactivity. Aimee Mann's album "I'm With Stupid," recorded for Imago, was released in January by EDC. Paula Cole's Imago debut was rereleased by Warner Bros. The Figgis have been brought to Capitol by A&R VP Matthew Aberle, the group's former A&R man at Imago. And Wickerman now has a deal at Hollywood Records.

Punk pioneer Henry Rollins, who has been openly critical of his handling by Imago (ironically, after playing with Ellis in a print ad for Apple's Powerbooks), is reportedly close to a deal with DreamWorks. Ellis declines comment, other than to say

that "the Rollins thing will, I'm sure, get sorted out in the near future."

Koch has resolicited "Weight" and "The End Of Silence," two albums by Rollins' group, Rollins Band; the spoken-word Rollins solo album "The Bored Life"; and "Talking From The Box," a home video of a Rollins spoken-word performance, all of which were previously released by Imago. John Waite's 1994 album "Temple Bar" has also been resolicited.

Ellis says that Imago could release between 10 and 15 new records through Koch in a year. His company is now operating with a pared-down staff of seven, all of whom will share diversified duties.

"When you're a small independent company, everybody does everything," Ellis says. "Nobody has the luxury of doing one job. Nobody has a

title. Everybody calls stores, everybody calls radio, everybody calls press, everyone sweeps up, everyone does it."

Ellis, who notes that he founded Chrysalis Records as an independent with former partner Chris Wright in 1969, says he is encouraged by the current robust health of the indie sector.

"To me, this is a very exciting time," he says. "I think that the independent scene is enjoying the resurgence because the independent distribution has become strong, and between the independent labels and independent distributors, they're servicing a sector of the market that the major labels don't seem to service anymore. All of a sudden, there is a real alternative to what the major labels offer."

PRODUCER BOB THIELE DIES

(Continued from page 12)

thanks to Teresa and all the other artists, I was the young 'hot' producer. The music was not to be happy, so I was even allowed to record jazz with such greats as Terry Gibbs, Manny Albem, and Hot Lips Page, as long as the hits did not stop."

It was with Buddy Holly that Thiele's next career peak occurred. Demo tapes of "That'll Be The Day" had been shipped around the majors, and all had passed. "When the song finally reached Carol, Thiele became excited about its marketplace viability. But the nascent rock'n'roll sound didn't jibe with the other music on the label, and Carol, too, would offer. Thiele lobbied adamantly for Holly's song and was given the go-ahead. "That'll Be The Day" went to No. 1 within weeks of its release.

After scoring crossover success with Willie Nelson's "Lonely Tears," Thiele moved his pop productions to Dot Records in 1969. A foray into gospel occurred when Thiele chose Harlem, N.Y.'s "Theatre for the Aids" for a live recording by the Clara Ward Singers.

A brainbush over the content of a Jack Kerouac album for Dot led to Thiele's departure. With new partner Steve Allen he formed Hanover-Signature, and together they decided to add jazz backgrounds to the Beat poet's verse.

A short stint at Roulette Records in 1980 teamed him with Louis Armstrong. Thiele encouraged the trumpeter to record Duke Ellington songs with Ellington himself at the piano, and the result was brilliant. In Gary Giddins' biography "Satchmo," the critic wrote that the session "proved mutually rejuvenating. The result is superbly played, modern and beyond catalog." Later in '81, he began at ABC Records and, within a year, took the job for which he is ultimately remembered by jazz fans: producing innumerable dates on ABC subsidiary Impulse.

Here, too, Thiele's interests were varied. He recorded some of the label's most gorgeous mainstream records, such as the recently released "Duke Ellington Meets Coleman Hawkins." But he also made space for bold-faced progressives, such as saxophonist Archie Shepp, whose "Fire Music" has again become available.

Ordering the gap between Johnny Hodges and Albert Ayler—both of whom cut dates for the label—Impulse! became one of the most respected labels of the 1960s. In the interim, Miles Davis, Carter, McCoy Tyner, Quincy Jones, Dizzy Gillespie, and Charles Mingus also came under Thiele's purview.

Without question, however, the important artist with whom Thiele is most associated is John Coltrane. When the pair first met at a Village Vanguard session, as Thiele later said, the music was quality.

"Physicists have long debated about the existence of a 'big bang,'" Thiele says in "What A Wonderful World." "What my question, the jazz equivalent, occurred during that quarter-hour. Everyone in the audience was mesmerized; I was so intensely puffing the fire I smoked in those days I nearly burned my nose and, miraculously, [Vanguard owner] Max Gordon stopped conducting his receipts to look up and listen."

Impulse Records' partnership with Coltrane included "Ascension"—John Coltrane and Johnny Hartman, and what many call the apex of their association, "A Love Supreme," which is one of jazz's perennial best-sellers, having been certified gold.

Flying Dutchman was founded by Thiele in 1969, and its sister imprint,

Blues Time, released records by pianist Otis Spann, Eddie "Cleanhead" Vinson, and "Big" Joe Turner. Flying Dutchman furthered Impulse's accomplishments and offered progressive discs by guitarists Larry Coryell, saxist Gato Barbieri, and, in an update of Thiele's Kerouac sessions, the first recordings of poet Gil Scott-Heron. "The Revolution Will Not Be Televised," Scott-Heron's initial release, is often cited as a prime forerunner of rap.

In 1972, he married Teresa Brewer. Soon afterward, he began recording her for his latest venture, the Doctor Jazz label. In the mid-80s, a various-artists record titled "Blues For Coltrane" that he cut for MCA won a Grammy. For the last few years, he was the proprietor of Red Baron, which was also broad in the range of music it covered.

When the film "Good Morning, Vietnam" was released in 1987 it revitalized an Armstrong track that Thiele and partner George David Weis penned in the mid-'40s. "What A Wonderful World," Thiele was recently consulting with GRP, which controls the reactivated Impulse catalog.

Thiele is survived by his wife, Teresa Brewer, and his son, Bob Thiele Jr., a songwriter signed to Warner/Chappell Music. He was previously married to singers Monica Lewis and Jane Harvey, the mother of Bob Thiele Jr. A funeral service was scheduled for Feb. 5 in New York.

CHINA PIRACY

(Continued from page 87)

sell licensed product and pay royalties (to master rights holders)," says Akira Suzuki, manager of the RIAJ's public relations division. "But there are many other smaller ones whose product is sold in kiosks in front of train and subway stations, for example, who don't pay royalties. So what the U.S. government is doing may help Japanese licensees."

Suzuki adds that since these companies are not members of RIAJ, there's no way for the label's group to estimate how much of the market such sales represent.

Tower Records Far East managing director Keith Cahoon says they may account for as much as 5% of Japan's annual music sales of \$2 billion yen (\$4.9 billion), but he stresses that it's just a rough guess.

Cahoon says many of the companies marketing unauthorized product in Japan also manufacture one of the bootleg CDs on sale in the same prime location.

Such bootlegs mainly comprise live recordings of big-name foreign artists including Bruce Springsteen and Mariah Carey. ("Unlicensed" is the title of the bootleg copy.)

Japanese copyright laws are strict, but they are different theories as to why foreign artists' records are so popular. The overwhelming majority of both bootlegs and unauthorized but legal pre-1971 recordings. One is that pre-'71 Japanese pop, much of which is disposable "idol" fare, has dated less well than Western music. As for bootlegs, Tower's Cahoon says, "Japanese copyrights are strongly enforced. American copyrights are rarely protected unless an American starts yelling about it."

Of Kantaro's warning, RIAJ's president, Masao Miyoshi, says the very first action the USTR has taken toward WTO compliance is on behalf of the U.S. record industry.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1995	1996	1995	1996		
TOTAL	51,409,000	49,633,000 (DN 5.4%)	CD	29,425,000	30,303,000 (UP 3%)
ALBUMS	46,022,000	42,260,000 (DN 8.2%)	CASSETTE	16,528,000	11,809,000 (DN 30.4%)
SINGLES	5,386,000	6,374,000 (UP 18.3%)	OTHER	69,000	148,000 (UP 144.9%)

OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK		SINGLES SALES THIS WEEK	
10,928,000		9,371,000		1,557,000	
LAST WEEK		LAST WEEK		LAST WEEK	
11,631,000		10,002,000		1,629,000	
CHANGE		CHANGE		CHANGE	
DOWN 6%		DOWN 6.3%		DOWN 4.4%	
THIS WEEK 1995		THIS WEEK 1995		THIS WEEK 1995	
11,416,000		10,135,000		1,281,000	
CHANGE		CHANGE		CHANGE	
DOWN 4.3%		DOWN 7.5%		UP 22.5%	

DISTRIBUTORS' TOTAL MARKET SHARE					
WEA	INDIES	SONY	BMG	FPG	CEMA UNI
21.4%	19.6%	14.6%	13.6%	13.3%	9.5%
8%					

(Rounded figures)

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



Collins Lands 'Somewhere' On Chart

THE FIRST CHART ACTION for RCA's "The Songs Of West Side Story" tribute album can be found on the Hot Adult Contemporary list, where Phil Collins debuts at No. 38 with "Somewhere." It is one of three tribute titles on the AC chart; the others are Rod Stewart's "So Far Away" and Celine Dion's "You Make Me Feel Like A Natural Woman," both from "Tapestry Revisited: A Tribute To Carole King."

The classic Leonard Bernstein/Stephen Sondheim composition "Somewhere" has been recorded by a number of pop artists since "West Side Story" first came out, earning its consciousness in 1958, when the original Broadway cast album of this modern American musical was released. The highest-charting version was recorded by former pop/wave lead singer Len Barry, whose single peaked at No. 26 on the Hot 100 in 1966. The show's classic music tune has also been recorded by artists as diverse as Diana Krall and the Breckers, P. Diddy, Dionne Warwick, We Five, the Four Seasons, and Aretha Franklin. Lady Soul recorded the song again for the RCA album.

The most successful version of "West Side Story" was the original soundtrack, which entered the chart on Oct. 23, 1961. It was No. 1 for 54 weeks, the longest run for a No. 1 album in Billboard's history. Almost 40 years after the songs were first heard, they remain fresh and vibrant, so it will be interesting to see how high the tribute album debuts next week.

The album does not mark the first time that pop artists have ventured into "West Side Story" territory. Aside from the above-mentioned versions of "Somewhere," pianists Ferrante & Teicher took an instrumental version of "Tonight" to No. 8 in 1961. And it took through the CD collection turns up which "West Side Story" covers as "America" by Trini Lopez, "Maria" by Cliff Richard, "I Have A Love" by Little Eva and another version by Marianne Faithfull, "Something's Coming" by Yes, and "One Day, One Heart" by Neil Diamond.

"DAY" Watch: It's now No. 11 at the top of the Hot 100 for Mariah Carey & Boyz II Men. "One Sweet Day" is now one of only six songs in the rock era to be No. 1 for 11 weeks or more. The other five are "Don't Be Cruel"/"Hound Dog" by Elvis Presley (11 weeks), "I Swear" by All-4-One (11 weeks), "End Of The Road" by Boyz II Men (18 weeks), "I Will Always Love You" by Whitney Houston (14 weeks), and "I'll Make Love To You" by Boyz II Men (14 weeks). If "Day" lasts one more week, Boyz II Men will have three of the four longest-running No. 1 hits of all time.

The long reign of "Day" means that we still do not have the first new No. 1 title of 1996. As William Simon of Los Angeles points out, 1996 is already in third place as the year with the longest wait for the first new No. 1 single. In second place is 1967. That's the year 1967. "I'm A Believer" remained on top until the week of Feb. 18, when "Kind Of A Drag" by the Buckingham's took over. In first place is 1983, when 1992's "I Will Always Love You" held sway until the week of March 6, when "A Whole New World" by Peabo Bryson & Regina Belle secured the No. 1 position.

Simon notes that "One Sweet Day" will have to be No. 1 for 16 weeks to put this year in first place. I bet that Mariah and the Boyz will be quite happy to hang on for just 15 weeks, which would make "One Sweet Day" the longest-running No. 1 of the rock era.



by Fred Bronson



WOULDN'T IT BE GREAT...

IF YOU COULD TALK TO ALL OF YOUR
CUSTOMERS AROUND THE WORLD,
AT THE SAME TIME, IN THE
SAME PLACE, EVERY WEEK?

YOU CAN WITH
Billboard

Every week, Billboard attracts everyone you do business with: Retail/Distribution, Radio, The Media, Venues, Recording Studios, Artists/Managers, Financial Institutions, in 110 countries around the world. Buying an ad in Billboard is the equivalent of picking up the microphone and telling them what you're up to. For 101 years, amazing things have happened to advertisers in Billboard.

THINK ABOUT IT!
EVERYONE AT ONE TIME.
IN ONE PLACE.

STEP UP TO THE MIKE ...
ADVERTISE IN BILLBOARD.



"Remarkably juvenile."

—Daily News

"Mindless."

—Lancaster Eagle-Gazette

"Inane...stupid."

—Indianapolis Star

"A cyborg placed on this earth to torment me."

—Columbus Weekly

"Hackneyed and utterly worthless."

—St. Paul Pioneer Press



4/2-46151

Wait 'til you
get a load of
this one.

900,000

Adam Sandler fans said "Blow Me!" and bought his first album. Well, here we go again.

What The Hell Happened To Me?

The new album featuring "The Chanukah Song."



Produced by Bruce Aylton and Adam Sandler.
Management: Berlind/Levy Management.
www.warnerbros.com
© 1998 Warner Bros. Records, Inc.
Printed in the United States. Warner Bros. Records
Please close to a better place tomorrow.